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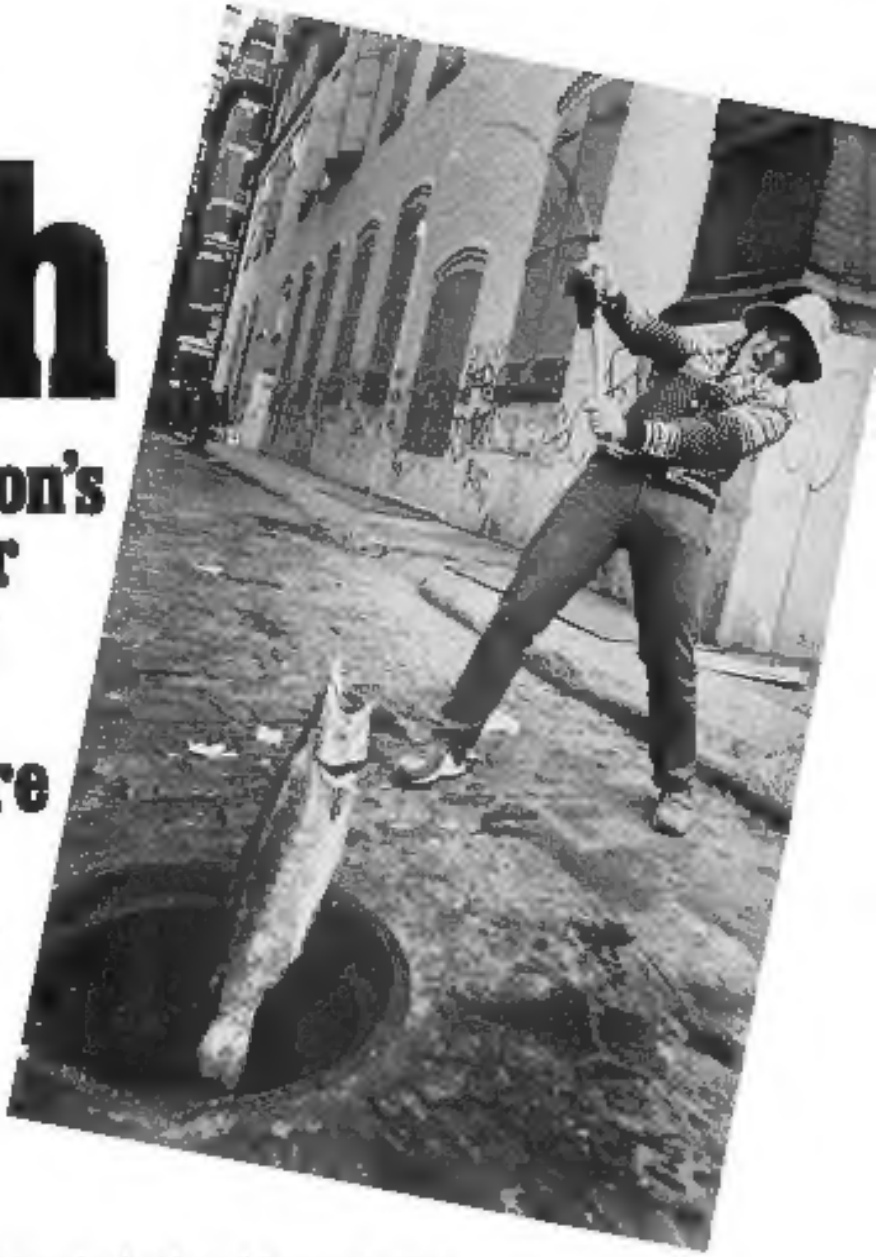
For interview with Russell Mulcahy see page 51.

Catch

National Lampoon's "Misguided Tour of New York" in February! (And while you're at it, reel in the rest of 1985)



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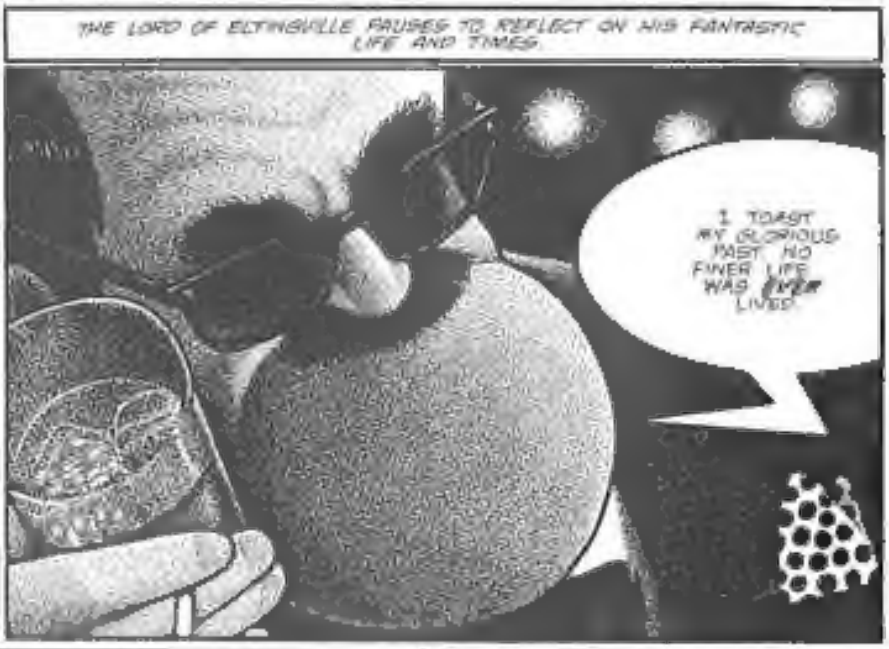
THE LORD OF ELTINGVILLE PAUSES TO REFLECT ON HIS FANTASTIC LIFE AND TIMES.
I TOAST MY GLORIOUS PAST. NO FINER LIFE WAS EVER LIVED.

1982 : LATE MORNING TAPING AS GUEST WITH OFFICER JOE BOLTON.
GOD BLESS DAVID SUSSKIND...
REMEMBER SWEETHEARTS, LOOK BOTH WAYS BEFORE CROSSING.

EARLY AFTERNOON INTERRELATIONSHIP AT THE ST. MORITZ HOTEL.
I DESIRE PLEASURE-FULFILL MY SEXUAL YEARNINGS.
ANYTHING FOR YOU, MY DARLING.

BY EARLY EVENING, THE LORD OF ELTINGVILLE IS IN VEGAS, READY TO RUN WITH THE RAT PACK.
LET'S HEAD OVER TO TH' DUNES AN' BOFF JULIET PROMISE.

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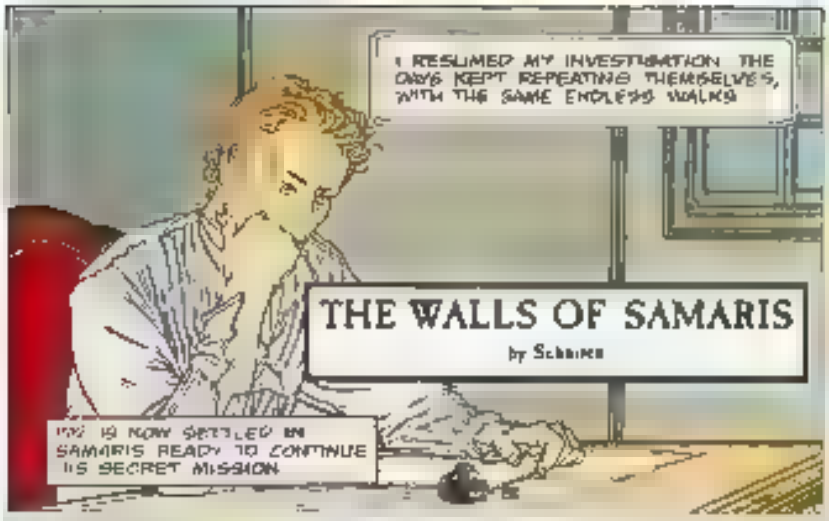
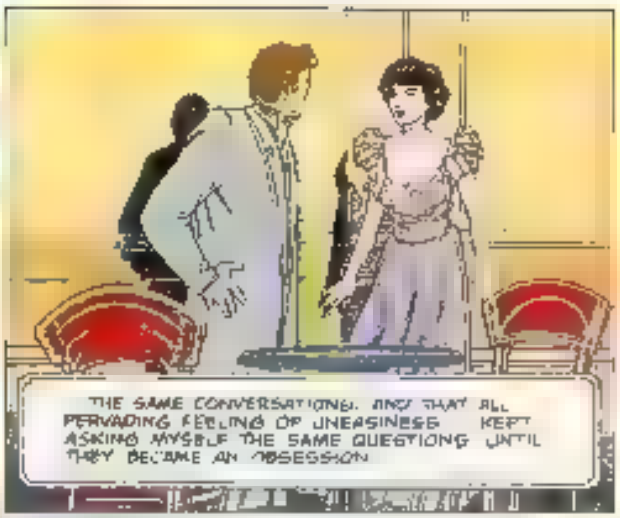
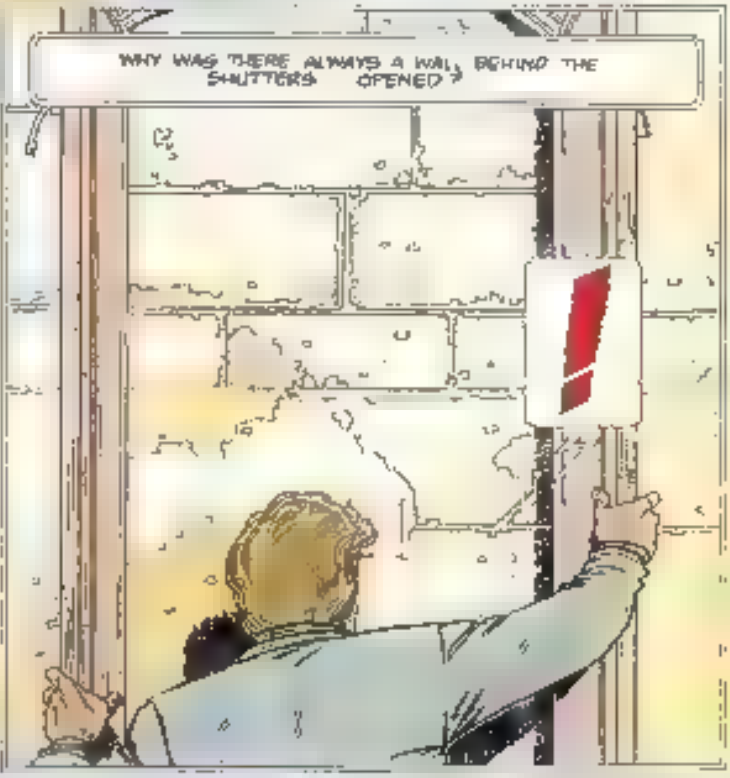

I RESUMED MY INVESTIGATION. THE DAYS KEPT REPEATING THEMSELVES, WITH THE SAME ENDLESS WALKS
THE WALLS OF SAMARIS
by Schuiten
IDO IS NOW SETTLED IN SAMARIS READY TO CONTINUE HIS SECRET MISSION

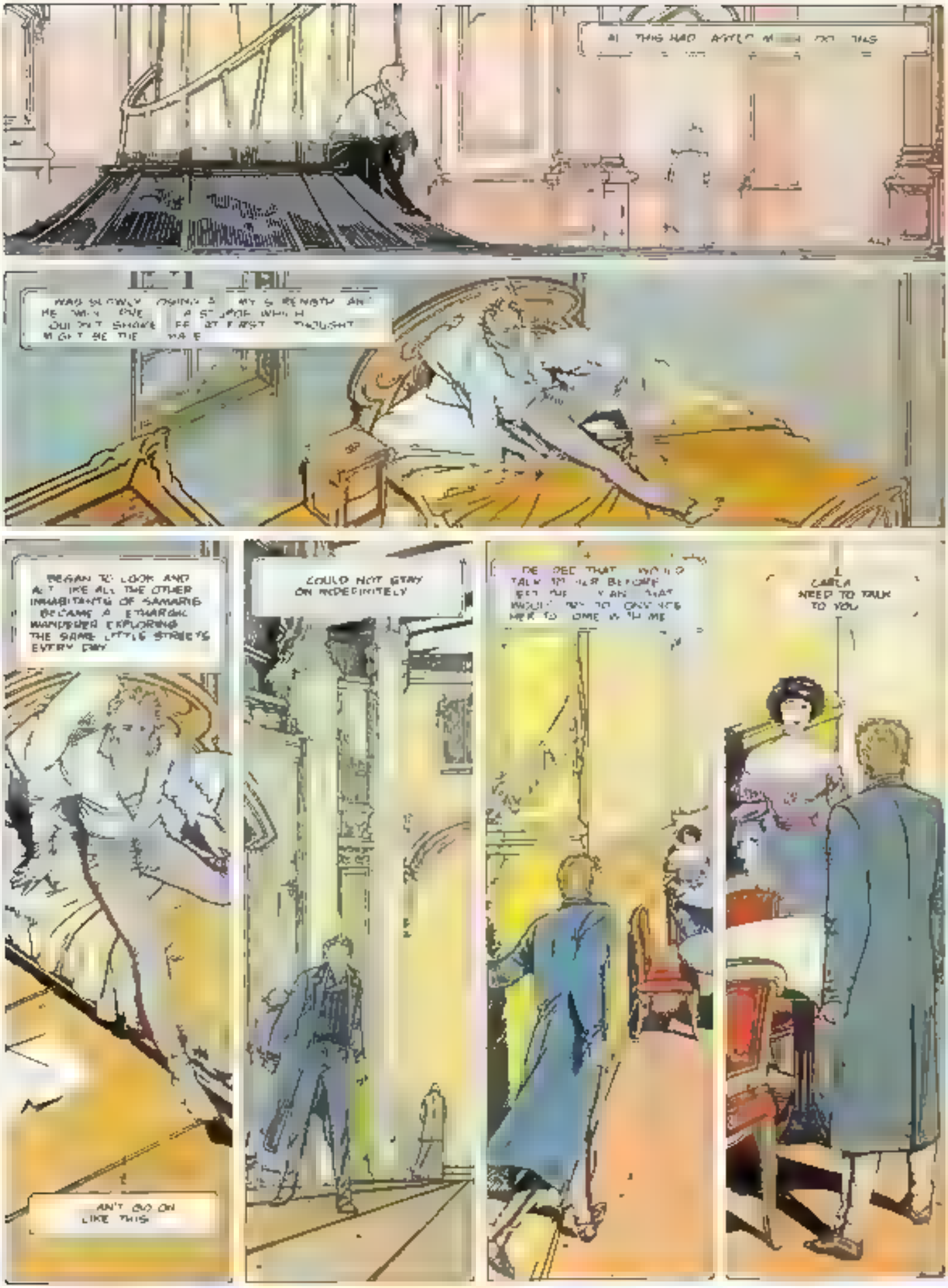

THE SAME CONVERSATIONS. AND THAT ALL PERVADING FEELING OF UNEASINESS KEPT ASKING MYSELF THE SAME QUESTIONS UNTIL THEY BECAME AN OBSESSION

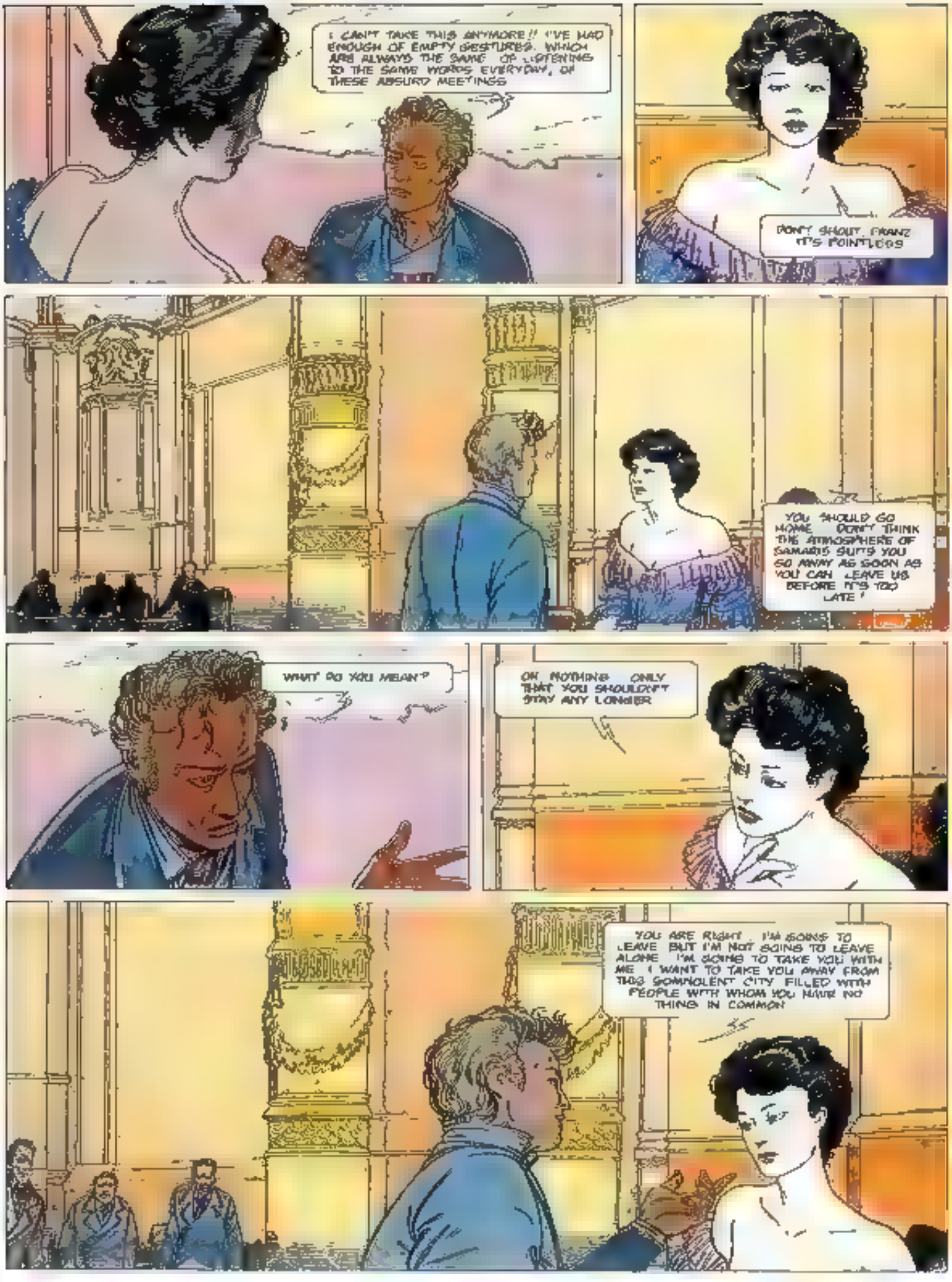
WHY WERE THERE NO CHILDREN IN SAMARIS? WHY WERE THERE SO MANY WALLED UP DOORS?

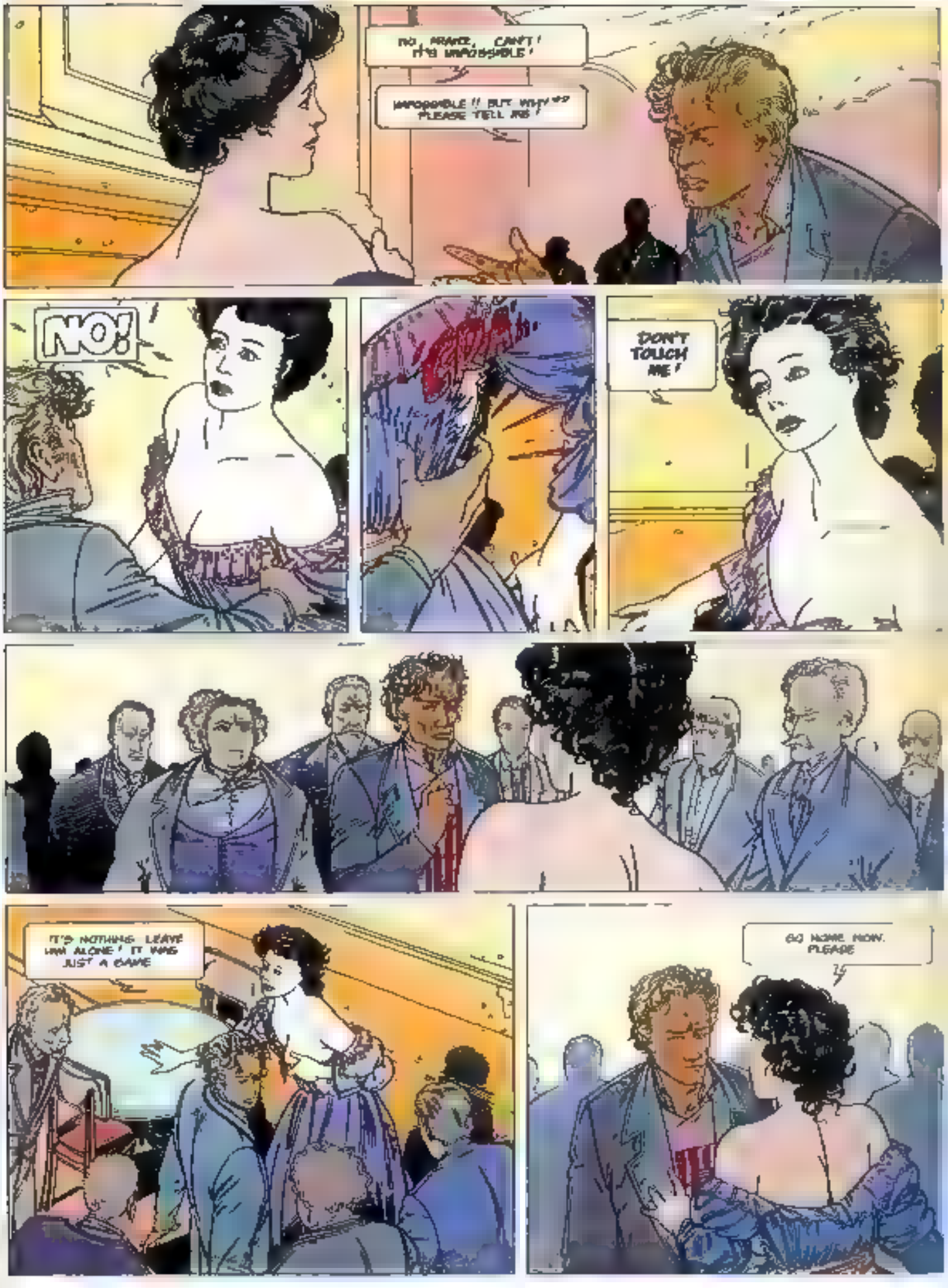

WHY WAS THERE ALWAYS A WALL BEHIND THE SHUTTERS OPENED?

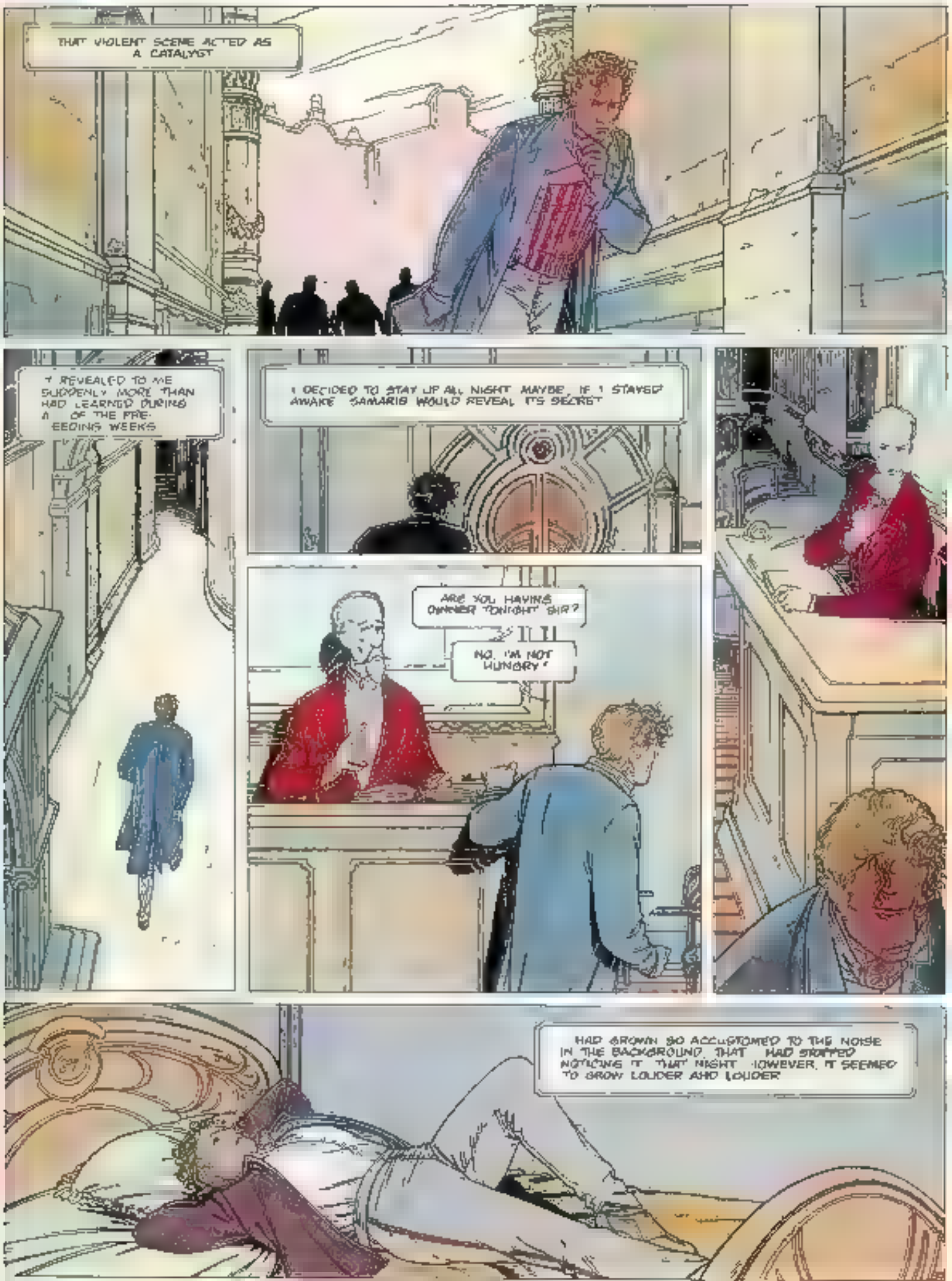
SOMETIMES I WOULD BECOME CONVINCED AND LATER REALIZE THE ABSURDITY THAT THIS MYSTERIOUS CITY HAD BEEN BUILT ONLY TO TRAP THE UNSUSPECTING TRAVELER A PERVERSE ARCHITECTURE BUILT TO ONFUSE THOSE WHO DARED TO ENTER

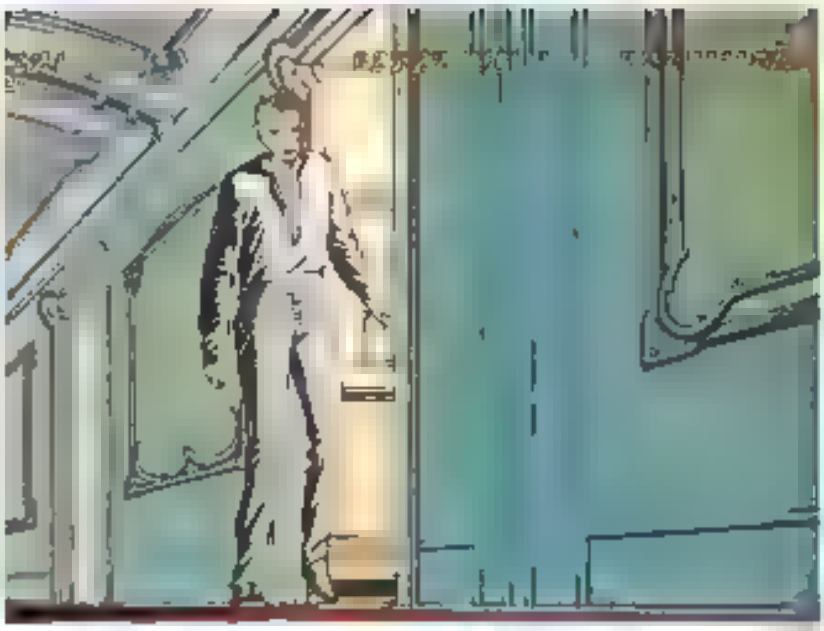
QUICKLY TRIED TO SHAKE OFF THESE ABSURD AND DANGER OUS THOUGHTS

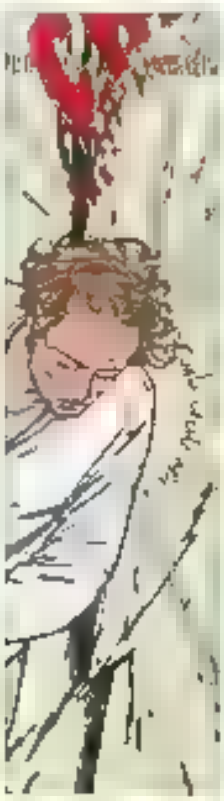

AT THIS HAD ALREADY
I WAS SLOWLY GAINING BACK MY STRENGTH AND
BE WAS ONE OF
COULDN'T SHAKE OFF AT FIRST THOUGHT
MIGHT BE THE
BEGAN TO LOOK AND ACT LIKE ALL THE OTHER INHABITANTS OF SAMARRA BECAME A STRANGE WANDERER EXPLORING THE SAME LITTLE STREETS EVERY DAY
AIN'T GO ON LIKE THIS
COULD NOT STAY ON INDEFINITELY
DECIDED THAT WOULD TALK TO HER BEFORE
ANY
CARLA NEED TO TALK TO YOU

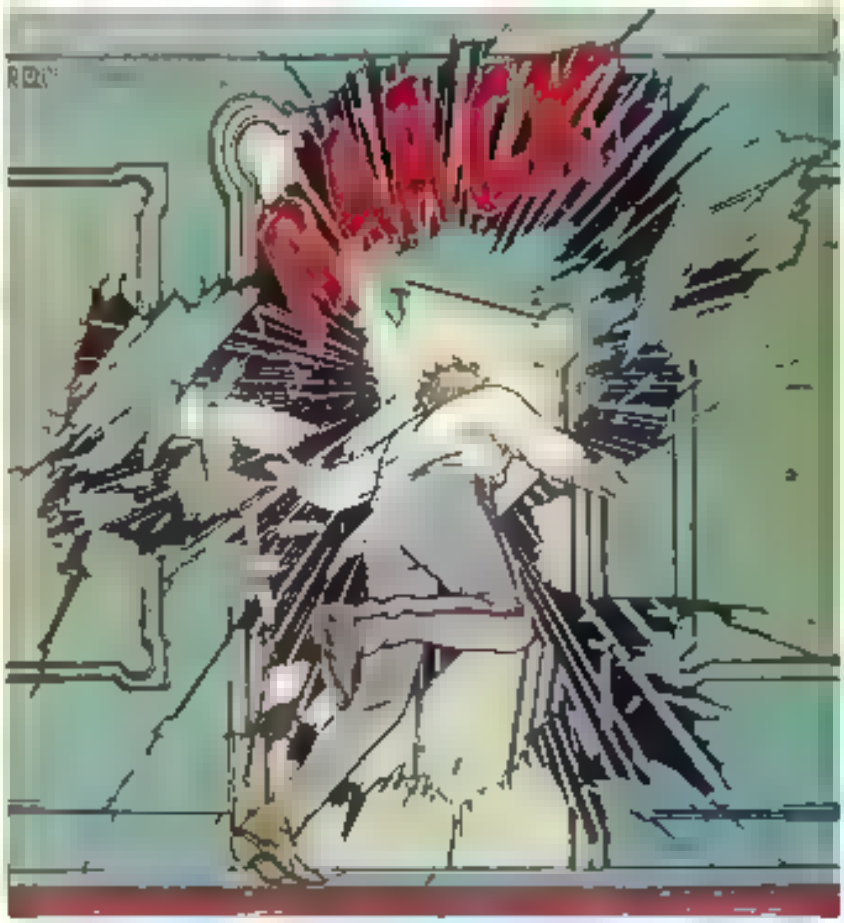

I CAN'T TAKE THIS ANYMORE!! I'VE HAD ENOUGH OF EMPTY GESTURES, WHICH ARE ALWAYS THE SAME. OF LISTENING TO THE SAME WORDS EVERYDAY, OF THESE ABSURD MEETINGS
DON'T SHOUT, FRANZ IT'S POINTLESS
YOU SHOULD GO HOME. DON'T THINK THE ATMOSPHERE OF SARAJEVO SUITS YOU SO AWAY AS SOON AS YOU CAN. LEAVE US BEFORE IT'S TOO LATE!
WHAT DO YOU MEAN?
OH, NOTHING. ONLY THAT YOU SHOULDN'T STAY ANY LONGER
YOU ARE RIGHT. I'M GOING TO LEAVE. BUT I'M NOT GOING TO LEAVE ALONE. I'M GOING TO TAKE YOU WITH ME. I WANT TO TAKE YOU AWAY FROM THIS SOMNOLENT CITY FILLED WITH PEOPLE WITH WHOM YOU HAVE NO THING IN COMMON

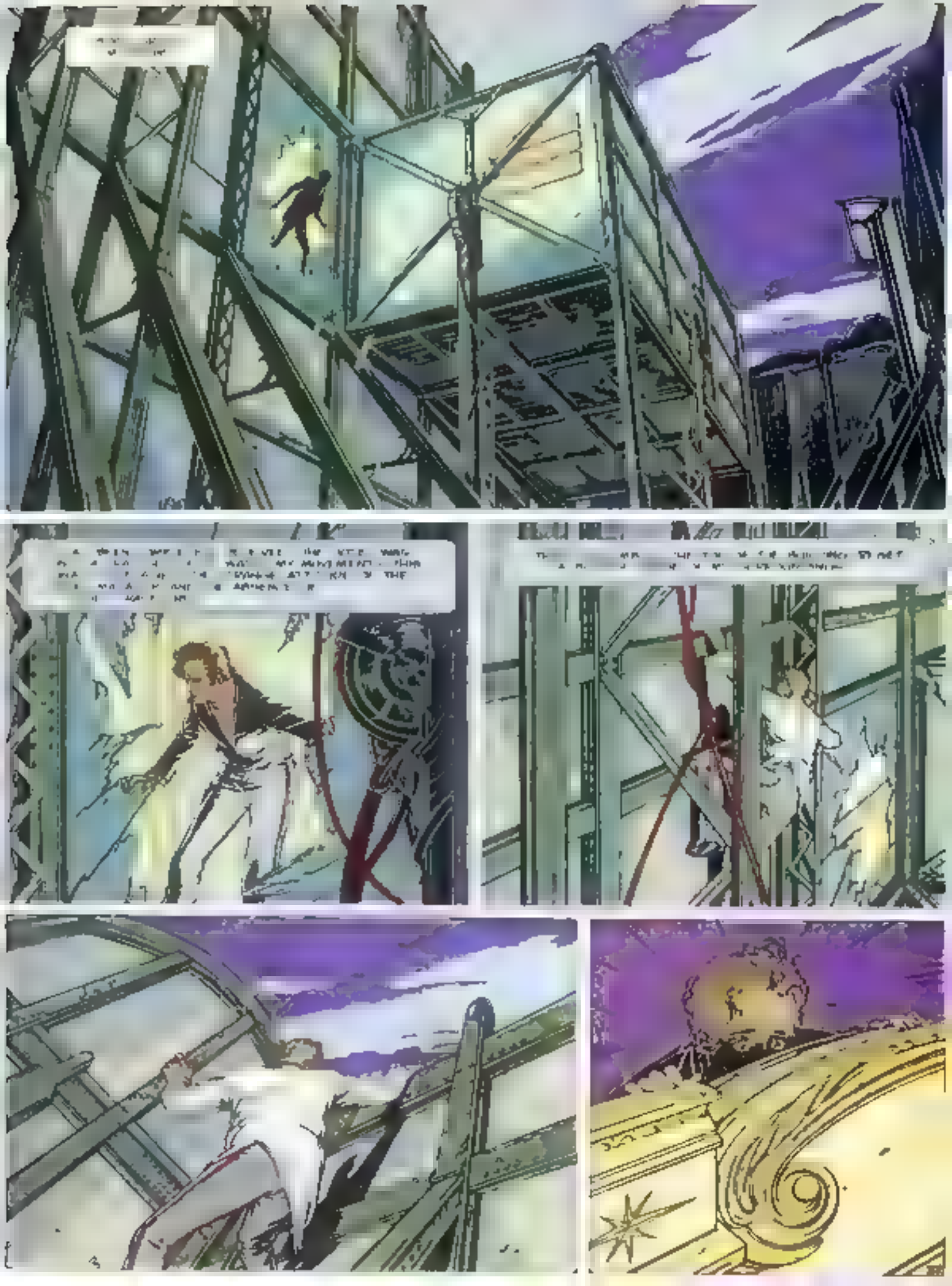

NO, FRANCE, CAN'T! IT'S IMPOSSIBLE!
IMPOSSIBLE !! BUT WHY?? PLEASE TELL ME!
NO!
DON'T TOUCH ME!
IT'S NOTHING. LEAVE HIM ALONE! IT WAS JUST A GAME
GO HOME MOM. PLEASE

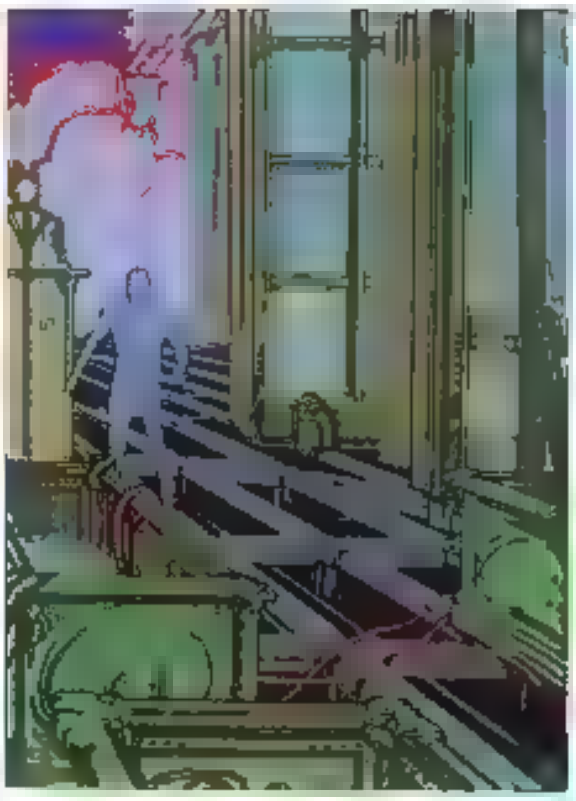

THAT VIOLENT SCENE ACTED AS A CATALYST
IT REVEALED TO ME SUDDENLY MORE THAN HAD LEARNED DURING ALL OF THE PRE-CEDING WEEKS
I DECIDED TO STAY UP ALL NIGHT MAYBE, IF I STAYED AWAKE SAMARIS WOULD REVEAL ITS SECRET
ARE YOU HAVING DINNER TONIGHT SIR?
NO, I'M NOT HUNGRY
HAD GROWN SO ACCUSTOMED TO THE NOISE IN THE BACKGROUND, THAT HAD STOPPED NOTICING IT THAT NIGHT HOWEVER, IT SEEMED TO GROW LOUDER AND LOUDER

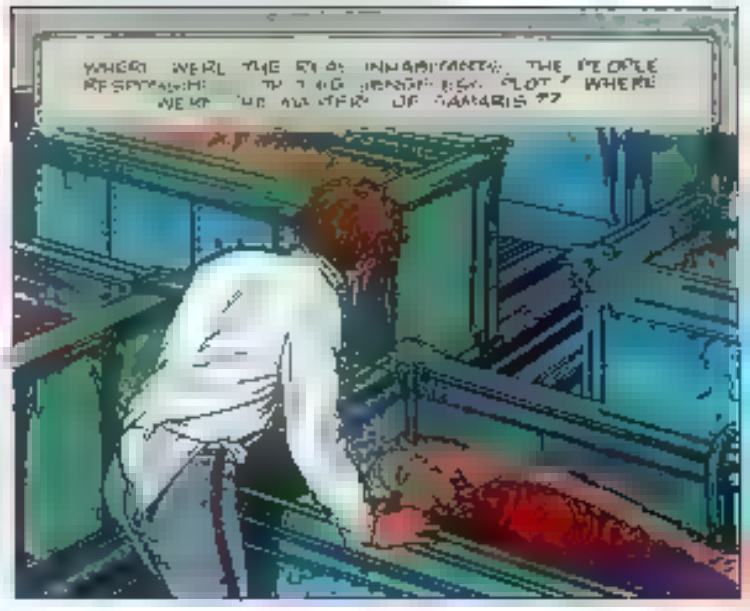


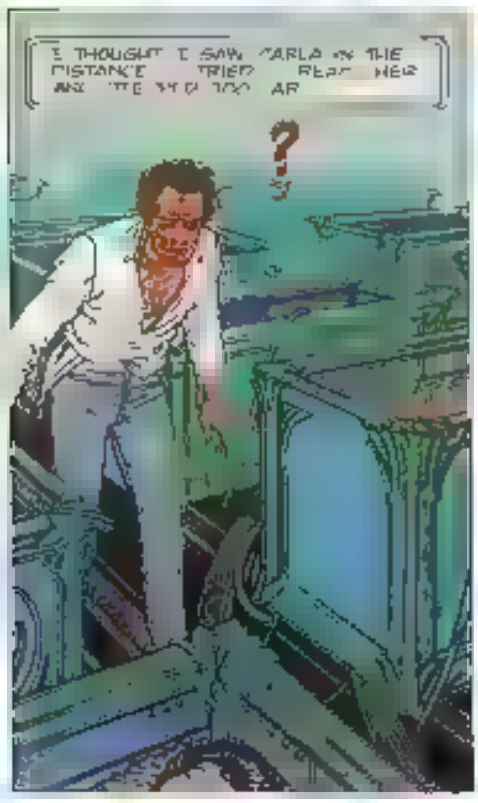


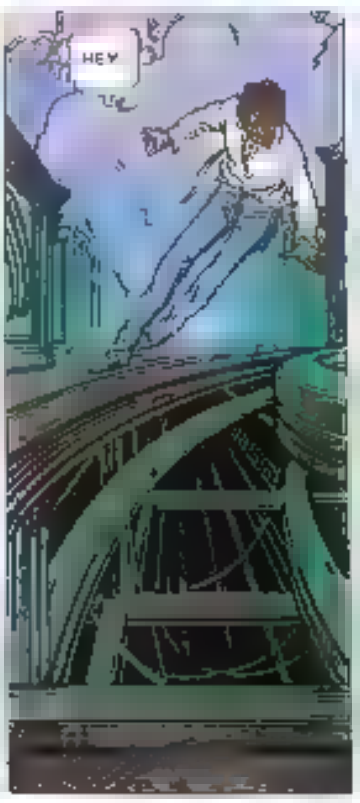


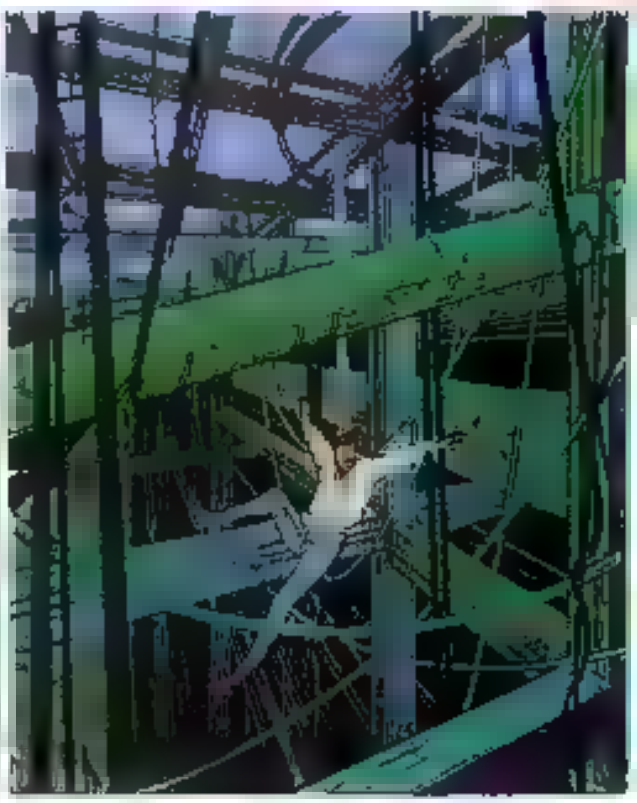







I THOUGHT I SAW CARLA IN THE DISTANCE TRIED


HEY



I DON'T KNOW HOW LONG I LAY THERE IN

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BERKLEY SCIENCE FICTION

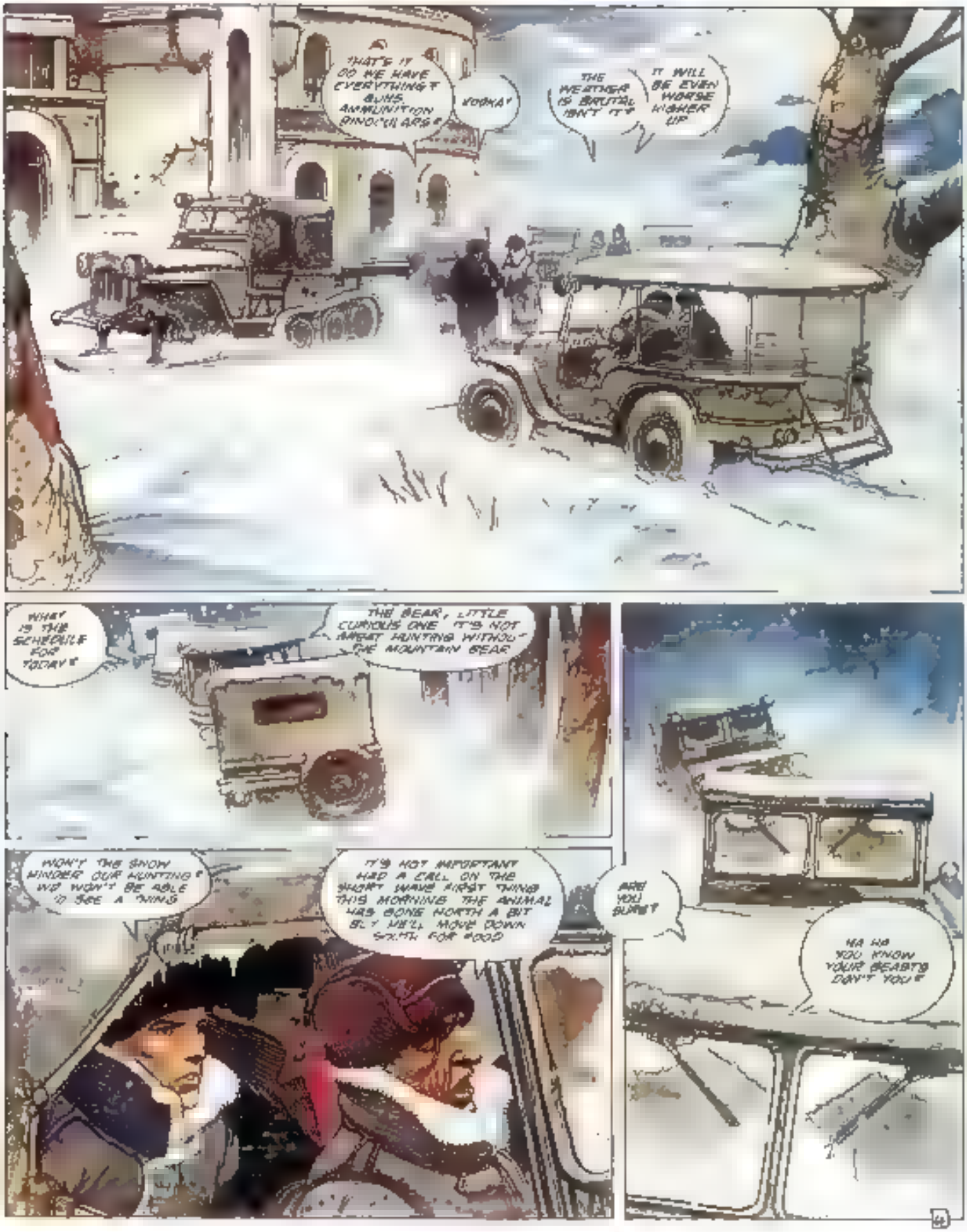
The Hunting Party

chris[redacted]

LAST WE READ, THE HEAD'S OF STATE WERE PREPARING FOR THE GREAT HUNT WHEREVER THAT MAY BE

IT'S THE VOICE OF OUR NEW MASTER AND IT'S DANGEROUS FOR OUR BUSINESS
SHUT UP JON WE ALL KNOW WHAT TO BELIEVE IN, SUNTHER IT'S USELESS TO GO BACK ON IT, EVERYTHING HAS BEEN FORSEEN
YOU ARE RIGHT LET'S EAT QUIETLY
AND DRINK GLADLY
HA ALCOHOLIC
HIC
СПОСИБО ЗАПОМНЮ ЦЕЙ

THAT'S IT HE'D LOST AGAIN
I TELL YOU, HE'S DEFINATELY AN ARTY
GOOD NIGHT, PLEASANT DREAMS TO ALL
DON'T REALLY HAVE THE HEART FOR THAT
WHO DOES IT


THAT'S IT DO WE HAVE EVERYTHING? GUNS, AMMUNITION, BINOCULARS?
YOU'RE
THE WEATHER IS BRUTAL, ISN'T IT?
IT WILL BE EVEN WORSE HIGHER UP.
WHAT IS THE SCHEDULE FOR TODAY?
THE BEAR, LITTLE CURIOUS ONE. IT'S NOT IMPORTANT HUNTING WITHOUT THE MOUNTAIN BEAR.
WON'T THE SNOW HINDER OUR HUNTING? WE WON'T BE ABLE TO SEE A THING.
IT'S NOT IMPORTANT. HAD A CALL ON THE SHORT WAVE. FIRST THING THIS MORNING. THE ANIMAL HAS GONE NORTH A BIT BUT WE'LL MOVE DOWN SOUTH FOR GOOD.
ARE YOU SURE?
HA HA YOU KNOW YOUR BEASTS, DON'T YOU?

HE... CAME BACK DOWN BECAUSE HE HAS THE TASTE FOR BLOOD. IT'S THAT SIMPLE
I DON'T UNDERSTAND.
DO YOU SEE THOSE CROWS FLYING OVERHEAD?
YES.
JUST LIKE THE BEAR, THEY'RE ATTRACTED TO THE CARCASS OF THE HORSE WHICH HAS BEEN THERE FOR DAYS NOW.
WELL, SHALL WE GO UP?
LET'S GO!

"THAT DEAD ANIMAL IS STRANGE!"
ENOUGH! LET'S NOT HAVE A BELATED EULOGY NOW. IVANOV
WHAT'S HE DOING?
VASYA ALEXANDROVITCH IS GOING TO ASSIGN US OUR HUNTING POSITIONS
THEN, NO ONE CAN MOVE UNDER ANY CONDITION
GOOD! IS EVERYONE LISTENING?

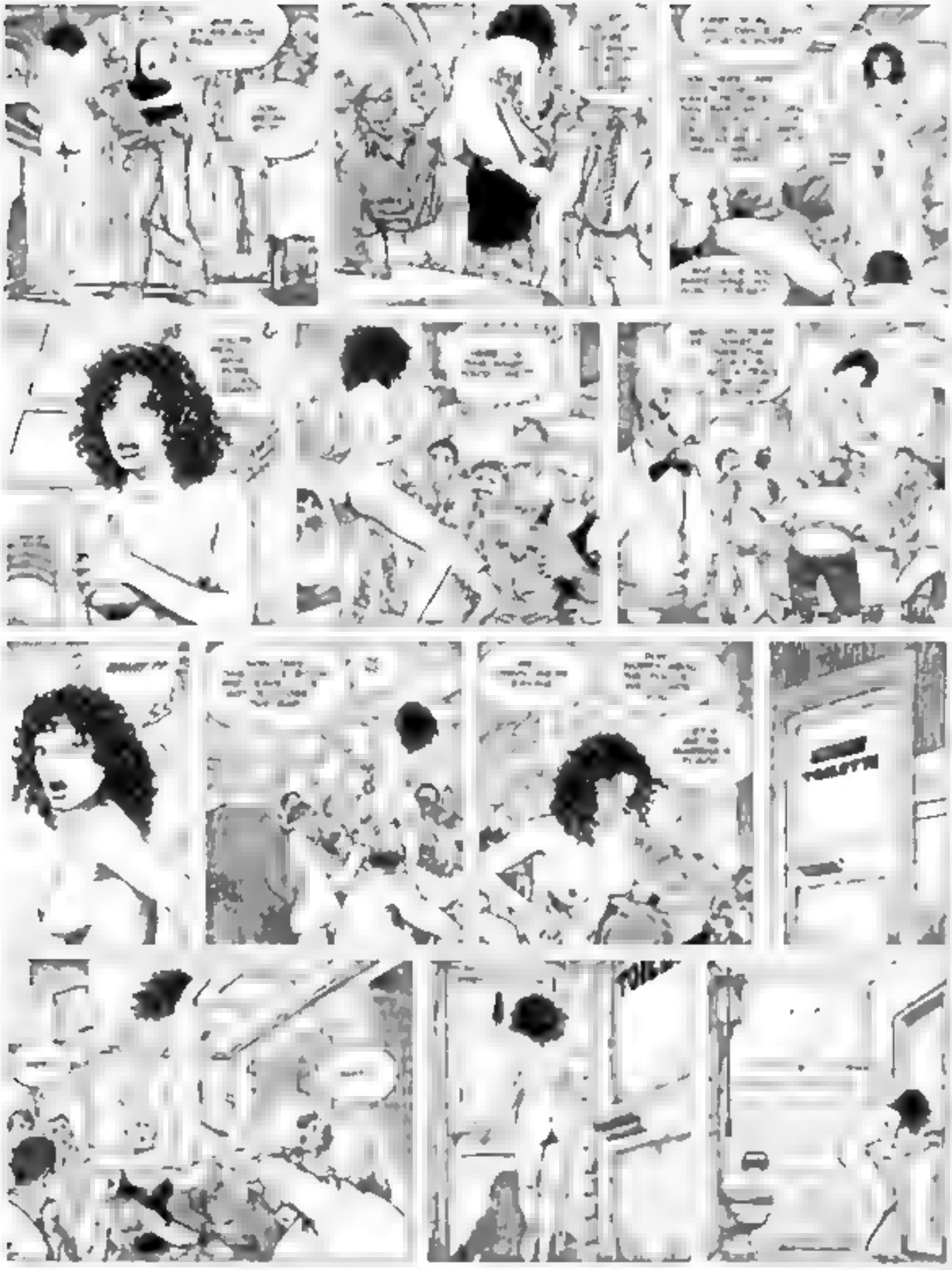
JANOS AND PAVEL YOU GO BEHIND THE ROCKS FLUSHING DOWN
VASIL AND ION ARE THERE IN THE THICKET
SERGUEI ALONE AS YOU WISHED, IN THE DOMAIN
TETE BOMY BAM
SERGUEI HAVANIDES IS NOT SATISFIED WITH HIS PLACE HE SAYS THAT HE HAS NO CHANCE OF BEING THE ANIMAL
GUNTHER AND VASHALI ALEXANDROVITCH ONE ON EACH SIDE OF THE PEAK
UM EXCUSE ME
TOO LATE TO REARRANGE EVERYONE HE MUST STAY IN HIS POSITION HE KNOWS THAT
HE'S MAD
DON'T WORRY YOURSELF ABOUT HIM COME WITH ME THE BEAST SHOULD BE DESCENDING SHORTLY

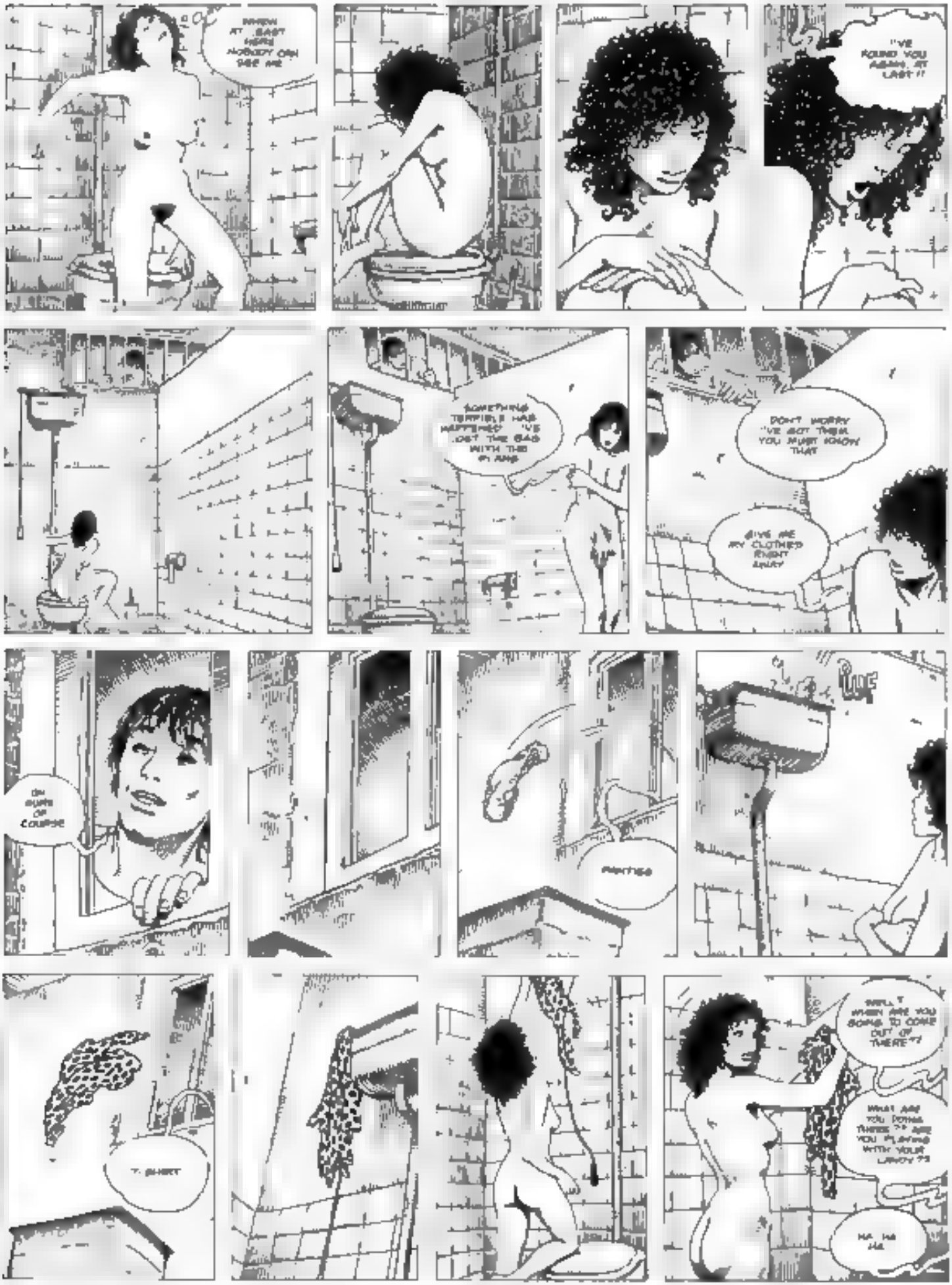
WE'VE BEEN WAITING FOR ALMOST TWO WEEKS
THERE AHEAD YOU HAVE HIM IN YOUR LINE OF SIGHT
SHOOT FOR GOD'S SAKE
BLAM

BRAVO ! YOU GOT HIM !
YOU THINK SO ?
FOLLOW US
WAIT IT'S HAVANI'DZE
WHY DIT THE FOOL COME BACK DISNAY ?
WHAT'S HAPPENING ?
THAT WASN'T MY MY SHOT THERE WAS ANOTHER SHOT
ANOTHER SHOT ? YOU'RE DREAMING YOU LITTLE FOOL IT WAS THE ECHO
WHAT DID YOU DO ? WHAT HAVE YOU DONE YOU BASTARD ?

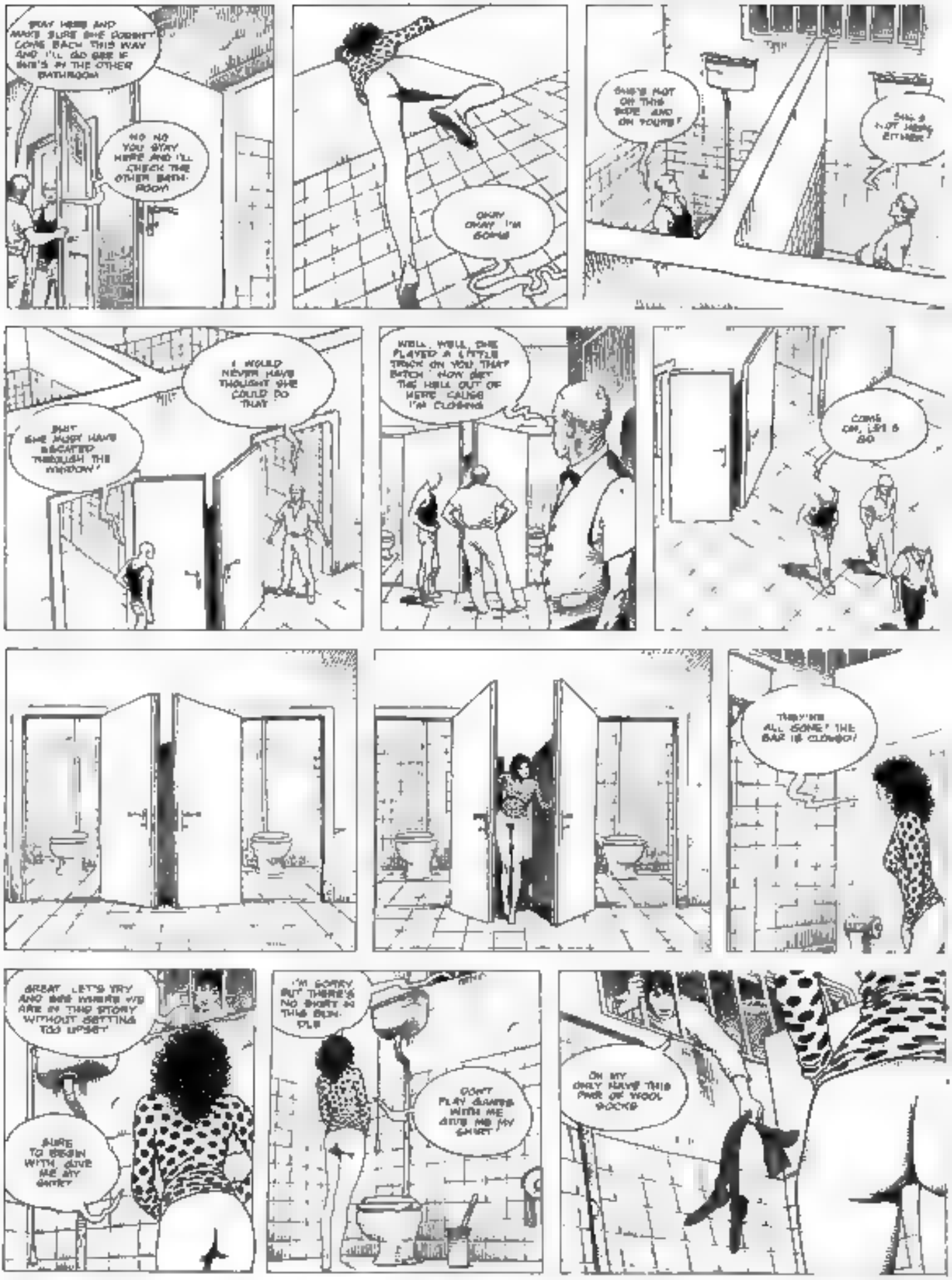
TO BE CONTINUED

An Author in Search of Six Characters



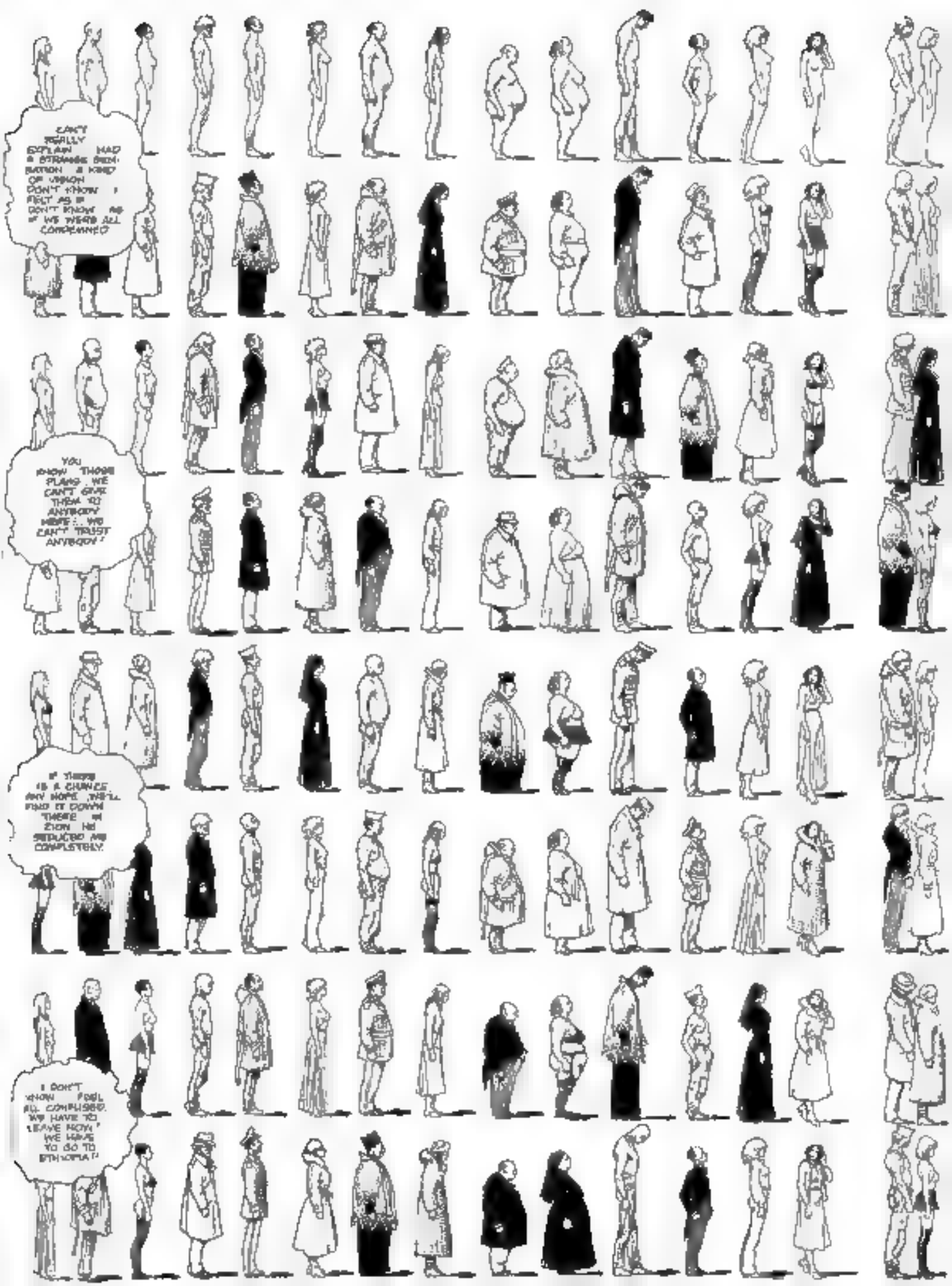

WHEW AT LAST HERE NOBODY CAN SEE ME
I'VE FOUND YOU AGAIN, AT LAST !!
SOMETHING TERRIBLE HAS HAPPENED I'VE LOST THE BAG WITH THE PLANS
DON'T WORRY I'VE GOT THEM. YOU MUST KNOW THAT
GIVE ME MY CLOTHES RIGHT AWAY
OH SURE OF COURSE
PANTIES
T-SHIRT
WELL ? WHEN ARE YOU GOING TO COME OUT OF THERE ??
WHAT ARE YOU DOING THERE ?? ARE YOU PLAYING WITH YOUR LABIA ??
HA, HA HA

YOU LOOK IN THAT ONE AND I'LL LOOK IN THIS ONE!
SHE'S NOT HERE
HEY, THERE!! ARE YOU COMING OUT OR DO YOU WANT US TO COME AND GET YOU??
COME ON!
OPEN UP, YOU DIRTY BITCH
CAN'T GET THROUGH I CAN'T MAKE IT
COME ON PUSH
IT'S NO GOOD, CAN'T SQUEEZE THROUGH
WELL, THEN, TRY TO HANG ON TO THE OTHER SIDE
WE'RE NEARLY THERE!
SHIT!! THERE'S NOBODY HERE
SHE MUST HAVE SLIPPED THROUGH THOSE BARS
HOW COULD SHE GET THROUGH THEM???
UNLESS SHE'S
IN THE OTHER BATH ROOM


STAY HERE AND MAKE SURE SHE DOESN'T COME BACK THIS WAY AND I'LL GO SEE IF SHE'S IN THE OTHER BATHROOM
NO NO YOU STAY HERE AND I'LL CHECK THE OTHER BATHROOM
OKAY OKAY I'M GONE
SHE'S NOT IN THIS SIDE AND ON YOURS?
SHE'S NOT HERE EITHER
I WOULD NEVER HAVE THOUGHT SHE COULD DO THAT
BUT SHE MUST HAVE ESCAPED THROUGH THE WINDOW!
WELL, WELL, SHE PLAYED A LITTLE TRICK ON YOU THAT BITCH. NOW GET THE HELL OUT OF HERE CAUSE I'M CLOSING
COME ON, LET'S GO
THEY'RE ALL GONE! THE BAR IS CLOSED!
GREAT. LET'S TRY AND SEE WHERE WE ARE IN THIS STORY WITHOUT GETTING TOO UPSET
SURE TO BEGIN WITH GIVE ME MY SHIRT
I'M SORRY BUT THERE'S NO SHIRT IN THIS BUILDING
DON'T PLAY GAMES WITH ME GIVE ME MY SHIRT
OH MY ONLY HAVE THIS PAIR OF WOOL SOCKS

WE HAVE TO MAKE A DECISION LISTEN TO ME PLEASE!
WHAT WASTE THE MATTER?
OH ONE OR TWO THINGS
PAUL WHAT A PAIN IN THE ASS
HOW NOW'S IT LOOK NOW?
DON'T KNOW IF YOU'RE BTH CARRIER OF NATIONAL TH VIRUS IN ANY
WHY CAN'T BELIEVE THAT FOR ONCE REALLY FEEL SO
OH WELL I LOOK OFF MY BOILING SPOTTING ME IN
KR-UNK-K...

IF YOU WANT TO YOU CAN TAKE THEM IT TO YOU RIGHT NOW.
NO WAY MIGHT TAKE 'EM THERE
YOU CANNOT CHANGE THE SECRET YOU KNOW THAT
THIS KNOW KNOWN IT
DAMN
HEY WAKE UP !! HEY !!
WHO WAS THAT OUT ANYWAY? HE LOOKED LIKE A RASTAFARIAN
I-DON HAVE TO GO TO ZION RIGHT AWAY. WE HAVE TO SAVE THE PLANS I-DON
THINGS ARE STARTING TO HAPPEN AGAIN. CAN YOU BE LESS VAGUE? WHERE IS ZION EXACTLY?
IN AFRICA NEAR ETHIOPIA SOME OR OTHER
BUT WHY SHOULD WE GO TO ETHIOPIA? WHAT DID HE SAY TO YOU ?
DON'T RECALL HIM SAYING ANYTHING TO ME. IT'S AS IF I SUDDENLY UNDERSTOOD ALL BY MYSELF. YOU KNOW HOW IS SO. HOW CAN SAY SO POWERFUL


CAN'T REALLY EXPLAIN HAD A STRANGE EMOTION A KIND OF UNKNOW DON'T KNOW I FELT AS IF DON'T KNOW AS IF WE WERE ALL CONDEMNED
YOU KNOW THOSE PLANS WE CAN'T GIVE THEM TO ANYBODY MORE WE CAN'T TRUST ANYBODY
IF THERE IS A CHANCE ANY HOPE WE'LL FIND IT DOWN THERE IN ZION HE REPLACED ME COMPLETELY
I DON'T KNOW FEEL ALL CONFUSED WE HAVE TO LEAVE NOW WE HAVE TO GO TO ETHIOPIA!

The Grand Adventure by Philip José Farmer

***Mike Kaluta's plates for* The Grand Adventure.**

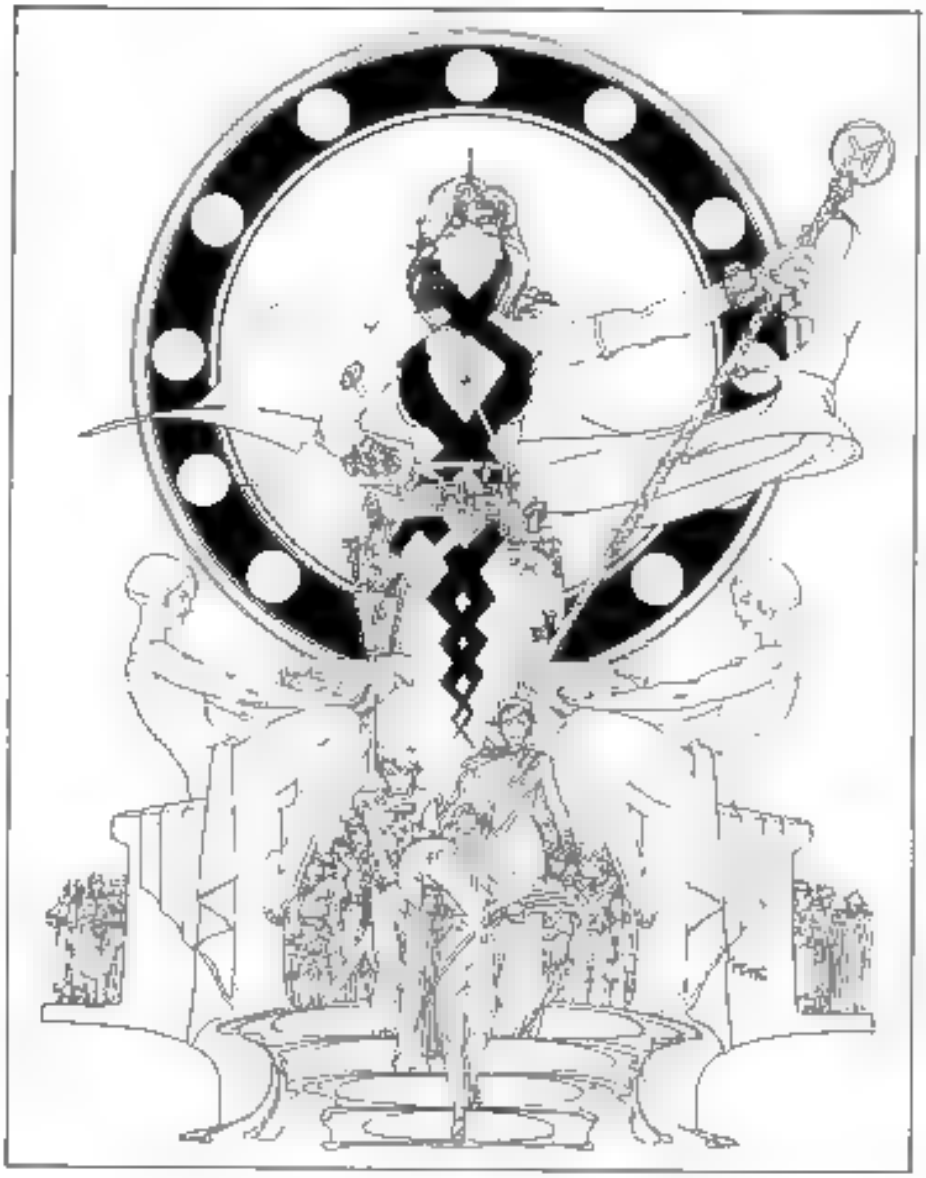
In his introductory notes to *The Grand Adventure*, Philip José Farmer's new collection that features the illustrations displayed here, the author writes,

Realism—a touch of it here and there anyway—makes the fantasy more believable.

Yeah, I know that doesn't sound like much, but within that statement lies the germ of Philip José Farmer's somewhat perverse appeal as a writer. It is not the realism of mundane detail, but the obvious handprint of his playful, twisted subconscious that marks his writing. Strange things bubble to the surface in Farmer stories—things most other science fiction writers struggle hard to repress. Yes, we're talking about sex here, but we're also talking about primate/human instincts (and the conflicts between them), religious and psychological myth-archetypes, as well as whether Lot chipped off a hunk of his wife after she'd been turned into a pillar of salt by The Man Upstairs (and if he did, what particular hunk would he choose to remove).

Probably, if Philip Farmer couldn't write about this stuff in the privacy of his own fiction, he wouldn't be a well man. Certainly, science fiction would be a much more boring place on the map—would the work of Burroughs, Ballard, and Dick (three of the many writers he influenced), be any different?—and then Byron Preiss would have one less volume in his Masterworks of Science Fiction series. Perish the thought.

But Philip José Farmer is alive, well, and writing in Peoria, Illinois, spilling the most wonderfully unlikely stuff onto his typewriter. You'll be amazed at what the man gets away with. Try *The Lovers* (1952), *Dare* (1965), *Flesh* (1960), *The Image of the Beast* (1968), *A Feast Unknown* (1969), *Strange Relations* (1960), and *To Your Scattered Bodies Go* (1971), and you'll get an idea of what I mean. Or you can try *The Grand Adventure*, which contains eight of Farmer's excellent but less well-known stories (one of them so rewritten from its original appearance that it is essentially a new story), and more than fifteen illustrations (including several superb Kalutas).



The Grand Adventure, by Philip José Farmer, is a Berkley Book published in conjunction with Byron Preiss Visual Publications, Inc. All rights reserved.

GALLERY

G A L L E R Y

Dossier

The name **Jack Davis** might not be a household word, but if you've seen the [illegible] you've seen his work. [illegible] Davis's work has appeared in virtually every publication, from comic books to [illegible] magazines. Since the early fifties, cartoonists have [illegible] Davis's work, and his influence is apparent in the [illegible] of many artists in the field today.

Davis grew up in Atlanta, Georgia, and began drawing cartoons for his high school newspaper. He attended the University of Georgia for a year, then left to study at the Art Students League in New York City. There he met Will Eisner, who hired him to work on the comic book *The Spirit*. Davis also began doing [illegible] for Quality Comics' line of comic books, including *Plastic Man* and *Blackhawk*. He quickly established himself as one of the most versatile and prolific artists in the field, working for comics, magazines, and advertising agencies.

In the 1950s, Davis began doing covers for *Mad* magazine, a job he held for many years. His work for *Mad* was characterized by its wild, exaggerated humor and its attention to detail. He also began doing [illegible] for animated TV commercials.

And in the 1960s and 1970s, Davis's work appeared in a wide variety of publications, including *Sports Illustrated*, *The Saturday Evening Post*, and *TV Guide*. He also began doing [illegible] for movie posters, including the poster for the film *The Sting*.

Davis's work is known for its energy, its humor, and its attention to detail. He is a master of the comic book form, and his work has had a profound influence on generations of cartoonists.

Sean Kleefeld

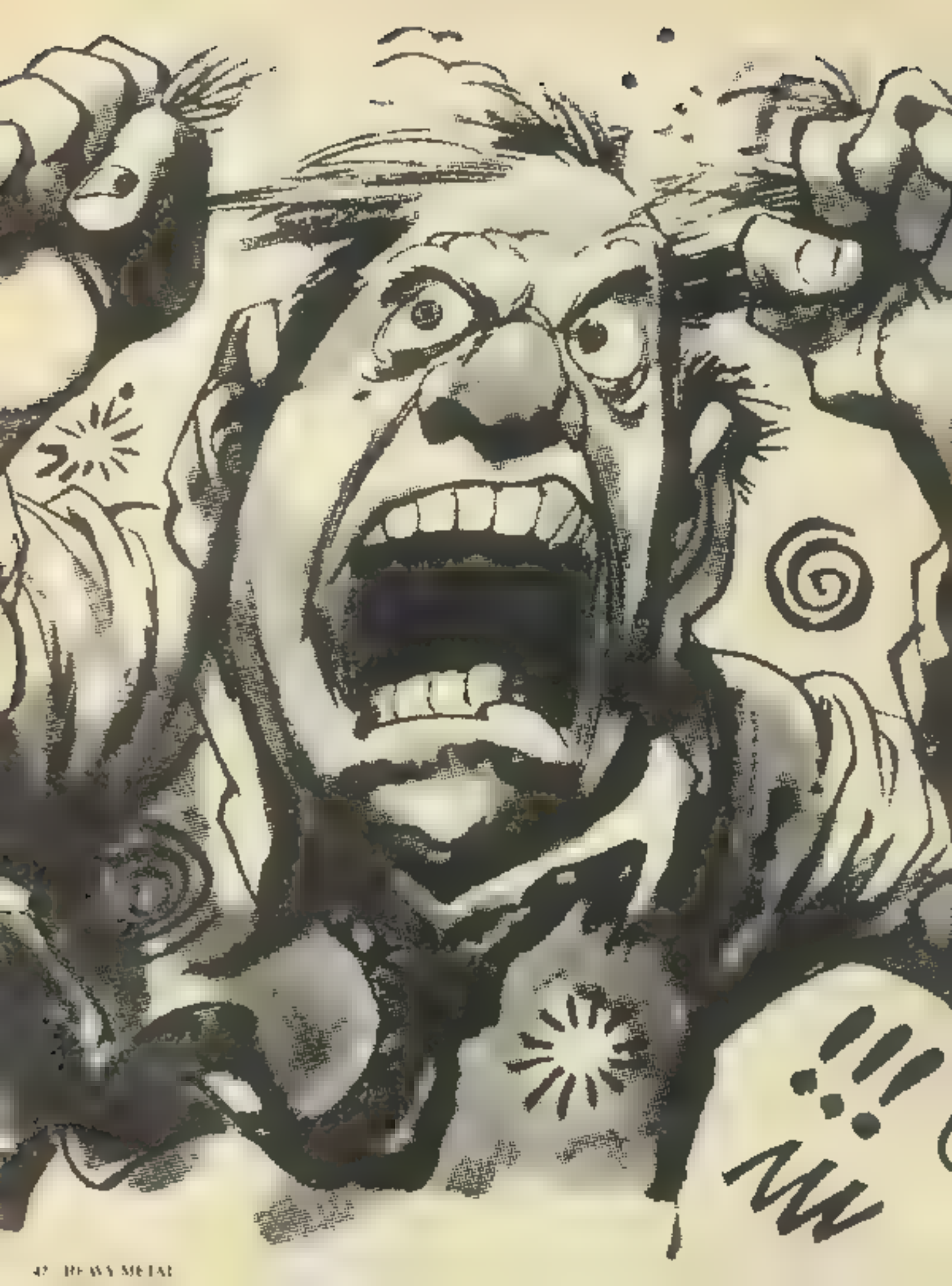
Cartoonist: Jack Davis

HM Were you always drawn to art even as a child?

JD: Yeah, I think I was back in kindergarten when I was drawing and I was in the home and my mom would say, "This is great. Now I will want Sir! started looking at the papers, reading [illegible] and Mickey Mouse and [illegible] which were real [illegible] and I was trying to draw like them. So I started doing that. Sullivan and Sir [illegible] and all the [illegible] Prince Valiant. [illegible] and I just thought he was the greatest.

HM Who else influenced you? Were there others as much as the others [illegible]?

JD: Sir, I don't think so. I think that we all had a lot of comic books that we liked to read. I was the only weirdo [illegible] Sad Sack was back when it was in the comic strips. Chic Young was still doing Blondie. Milton Caniff was doing Terry and the Pirates. He was a great guy. He gets a lot of attention for [illegible] Sullivan. He was a different [illegible] and I was doing comic books and I was reading [illegible] and I was looking at the [illegible] and I was just fantastic. Alex Raymond was another one. Flash Gordon was another one. I was just



HM: How do you feel about your work? Kurtzman's war titles, which weren't as

JD: I loved that. I enjoyed that very much.
HM: Are you still proud of that work?
JD: Yeah, and when I look back—it's a grotesque. My drawing is horrible. It's my style, but I'm not a Wally Wood or a Johnny Severin; they really drew accurate figures, and all mine are kind of

HM: As a Navy man, how were you able to invest your land-based war stories with

JD: Well, Harvey would have one of his assistants go off, get all the research they'd go to naval bases, Army posts, to talk with veterans who'd been through the battles. With the Civil War bit, he would read up on it. It was a lot of fun working with Harvey. He'd lay out the stories, practically pencil them, and then he'd read them to you and almost act them out. Then he'd just turn it over to you, and you'd go home and work on it.
HM: During the E.C. days you could pencil-and-ink an entire story in two or three days. How were you able to do it

JD: Well, I'd say, "If somebody's going to buy his when I bring it in, then I'll do it." I think it just got into a routine. I've always been pretty loose with a pencil, you know. I sketch pretty loose, then ink it. These days, with the work that I do for *MAD*, I pencil fairly tight. I can pencil a whole story in one day, and ink two pages a day. For my commercial stuff, I work on vellum with a brush. I think that of all my work, some of that loose, quick stuff is my best—that I put out in about thirty minutes, an hour. I inked it with a brush, and then came in and do details with a pen-

the features of the face.
HM: You said in an interview once that you're not an illustrator. What did

JD: Well, I've always thought of an illustrator as somebody like Harold Foster, a

camera and shooting pictures and then copying them. I've never done that. I think the thing I've ever done has been exaggerated.
HM: So you think of yourself more

JD: Yeah, but not in the slapstick sense, could be if I wanted to, but I've had to. I think I be pretty versatile. When people who don't know me ask what I do, I have to start telling them I'm a cartoonist, and they say, "What's your strip?" And I have to

I've done best are my *Time* covers. I've got about thirty-six of them. But I always like working for Bill Gaines best. Bill lets you do what you want to do; he's fantastic. And of all the great things about working for *MAD*, there are the company trips—we used to go on trips. We went all over the world: Russia, everywhere except

HM: What's the funniest thing that ever happened on one of those trips?
JD: Oh God, there've been so many. We went to Mexico one time, and Sergi Aragones took us all out of Mexico City to a restaurant where the bullfighters trained. It's a big arena, and people stood around having their lunch and watching the matadors work out. Then they asked if volunteers to come down and fight a baby bull. There were about five of us that went down into the arena. We were taken back to where the matadors dress, and there's an

altar there for them to say a prayer before they go out. A matador came in and said to us, "Here's the cape. Everyone get a leather cape, just a silk one, because if the bull hit it, it would kind of absorb the

bull then. The matador had an assistant with horns on, and he would show you how the bull would come. And then he said, "Don't move your body, just move your cape." And then we marched out wearing leather chaps in case the bull hit us, and I'm thinking, "What am I doing out here?" They lined us all up, and played the PA system, some kind of grand march. We took our hats off, we bowed to

and picked me first. I don't know whether it was because I looked the most awkward or what, but he said, "The rest of you stand

over here, get down on your knees," I said, "Get down on my knees?" But you didn't [illegible] your cape out front." I did, and sure enough, I can see hooves right under the door. They opened the gate, and a donkey came running out. It circled the ring, and

bull came out. He stood about four feet high—no horns, but he bellowed, took a charge at me, and gave me a head fake. And when he gives you a head fake, I don't

your body, because you don't know which way he's coming. And then he went to hit [illegible] and he got me a couple of times to the side. With Sergio, I think he came in [illegible] had the bull panting where he could hardly

Jazzy Jay is a pretty well-known New York deejay. He variety that cuts and scratches and generally works wonders with a couple of turntables. He also installed the sound system in my friend Rick's car. Rick is a volume and bass fanatic and apparently Jazzy Jay was the only person willing to put 190 watts of stereo power into a moving vehicle. (Your average car stereo has six watts; your normal home unit thirty or forty.) So in it went bass speakers mounted in the trunk.

Rick was driving across the Fifty-ninth Street Bridge when his setup blew out his taillights—literally blew them right out. The whole electrical system shorted, too. That's a true story. A little while later Jazzy Jay's monster having been replaced by a slightly less lethal system, Rick was leading a Manhattan-based expedition to Jersey City in order to seek out a White Castle. I was sandwiched in the back seat of the car, and the radio was loud enough to make all other human and environmental sounds nonexistent. Somewhere west of the Holland Tunnel, I heard **Run-D.M.C.**'s "Rock Box" for the first time. I was genuinely startled: what I heard was a wall of wailing, crunching guitars over a massive whomp-and-smash beat, with a steady, ripping rap over that. The song and the sound were fierce yet spare, so basic yet so progressive. "Rock Box" is a stunning record—*the* record of 1984—and consistent with the rest of Run-D.M.C.'s aggressive minimal, fresh, and witty work. Their LP (on Profile Records, things with sincerity power and ingenuity; what more could you ask?

I had assumed that **Russell Simmons** was the man behind Run-D.M.C. That's kind of erroneous, as he'll explain. With his partner, Larry Smith, Simmons manages and produces the group. Also deejay Run is his brother, and Darryl (D.M.C.) has been a friend since early [illegible].

Simmons is at the helm of Rush Productions, a great big company that operates out of a tiny New York City office. That puts him at the leading edge of the whole rap industry, which in turn places him in the center of contemporary pop music. Run-D.M.C., **Orange Krush**, **Whodini**, **Starsky**, **Kurtis Blow**, **Fearless Four**, **Davey D.**, **Bubble Bunch**, and **Jimmy Spicer** are some of the artists under the Rush umbrella. And what role does Simmons play in their careers? A Rush publicist puts it this way: "He's got a staff of producers. He's got a roster of artists. He's an astute businessman."

—Tim Sommer

Russell Simmons

***HM*:** What exactly is Rush Productions?

RS: This isn't a label. We have thirteen different acts on eight different labels. I'd like to put some of the acts in one spot, if we can. We've been talking to different labels about distribution, and we expect soon we'll have a label, maybe sometime in the next five months.

***HM*:** Has it been difficult establishing individual personalities and images for rap artists?

RS: It's been very difficult; still is. There's not a rap star yet; there are no rap *stars*. Run-D.M.C. are on their way; there's some momentum there; six hits off one album and we've still got another two hits on that album; they're building *something*, but they're not *stars* yet. Grandmaster Flash is not a star, not to my thinking; not like Rick James. Twenty thousand asses are not going to sit down to hear him. The amount of records he's sold, he should be able to fill Madison Square Garden. The company (Sugarhill) was not behind him, it never was. I'd like to think that if I had a Grandmaster Flash with the number of records he's sold, he'd now be as famous as Rick James, if not more. At the very beginning when I first signed Kurtis Blow, and the only record that was out was "Rappers Delight," someone said, "Run around and get *all* the others you know that are possibly worth something," but I didn't sign Flash, I didn't sign Bambaataa, I didn't sign Hollywood, and they all became stars, *without* my help. You see, talent, if you don't take it, talent's going to make it anyway.

But my artists get paid, we make decent deals for them with labels. Some of the other guys who didn't sign with us, well, a lot of those guys don't have no money. They have hit record after hit record, and they're still not making the kind of money that they see our artists make.

I think Kurtis Blow and Whodini are in the best position of any rappers, and Run-D.M.C., too. We help to develop images for our artists. That's very important. You might notice that some companies, record companies, have a *sound*—but our management company, each artist sounds different. Whodini has a sound, and that's Whodini; Run-D.M.C. has a Run-D.M.C. sound; Kurtis Blow, Fearless Four, they all have their own sound. And the producers understand that. It's more of a producers workshop in our office than anything else. You could say it's a *street* sound, but you couldn't say it's a Rush Productions sound. We produce artists, we don't make records for those artists. Like Arthur Baker, what he's doing, that's a producers' game, they bring an artist in to rap or talk over their records. We don't do that. We get the ideas from the artist.

***HM*:** That's probably a rarity.

RS: Well, in this kind of music I think it is.

***HM*:** How do you respond to people who say that rap is a limited form artistically?

RS: I think that if they weren't on Profile Records, Run-D.M.C. would be *big stars* right now.

***HM*:** No, I mean the music. Like where do you go from here?

RS: Run wrote a reggae song—it's reggae to me, anyway, but I'm not a reggae fan. If the Police are reggae, this is a lot more reggae than that, for sure. Yellowman would be happy to rap over this track. And Run wrote it.

Run and D.M.C. now have more freedom than they ever had, and Run is very creative, and Larry Smith is very creative. When Larry and Run get together, they'll say, "We want something like this," and they'll play the most *nervous* new wave record, but if we take it to our audience they'll go with it. I think they can do anything they want to do now. At first black radio didn't know what the Rock Box[illegible] was—they liked everything else on the album better. But they played it for us. Phone calls came in, and Rock Box[illegible]. They believed in me. So now Run can do new things. The only thing that's going to hold any artist back is a lack of creativity; and there's no reason to think that because they're rappers they're not creative. Cuz we've got thirteen rappers in our office, all going in different directions. This is not a very modest statement, but I think in our office we're very, very careful about that.

***HM*:** Have you encountered much racism—latent or blatant—in the music industry?

RS: The racism that we encounter comes from blacks for the most part. That's a funny thing. All the groups that we're talking about, none of them were signed by black A&R people—they were forced on black music departments. When the top person at Elektra goes out and buys a Fearless Four record, he gives it to the R&B department. But it's the president who signs them up, because the black guys in the company *would not*.

***HM*:** Why?

RS: They don't understand it. I'd like to think that's the most important reason. But it's also not *sophisticated* enough for them. They're *bourgeois* blacks. The guys around them on the corner, and they came from

here and they're away from these new. They want to be as far away from there as they can be. It's street. It's raw. Hard. Fo here.

HM: So most of the racism you have to deal with comes from middle- and upper-class blacks.

RS: ...ays, you run up against resistance. Teens, it's all right. ...more. It's not white kids or ... all ... audience for Run-D.M.C. ... like Kool ... white. I've got to believe that. With the great ... no *Jet*, no *Ebony*. No *Rockin' On* or *Black Beat*—but *Rolling Stone* and every week, something in the *Voice* and *Sounds* and *Melody Maker*—all the ... pean publications. The people in the R&B departments have been in the vacuum ... nothing, without question. Black ... hip-hop, black music and he's ... trip. People R.S. will ... again and again, and they're hungry. And hardcore. All ... has new records, new approaches, and it's ... new to anybody, and ... self.

We just opened up a ... club. We got ... from the funniest places and the strangest people. A lot of letters began, 'I'm white, but I'm your fan,' and so on here ... a lot of that, and ... it's not that ...

HM: So it's no longer just black teenage music ... heritage music.

RS: That's all. That ... exactly right. It's young, and ... great. There are also a ... of hip-white-rock people who want to buy an album, and that makes up ... of the total middle- and upper-class ... who will buy our ... It's great ... seven-million-selling ... successful. It's funny, in all the ... years, since we can get on pop and rock radio. We're playing ... on those rock clubs.

HM: What was behind the creation of Rock Box?

RS: Run-D.M.C. were recording in the same place as Run's ... Jazzkey's house rock band ... and they just liked the guitars. They went ... Bros. and saw these ... guitar ... and they bought ... We can do this. What the fuck, we're going to make hood-hop from ... When we ... started recording it we knew ... was going ... the rock 'n' roll, but we were happy.

HM: I can't believe it took so long for someone to succe... with mixing heavy metal and rap. It almost seems obvious.

RS: I never thought of it ... until Kurt said, 'Bring 'em on,' and we brought them on, and it worked. I don't like rock 'n' roll ... the heavy metal that much.

HM: How did you get Run-D.M.C. on the bill?

RS: Radio Productions started in '79. We ... all Def Jam's things. I used to ... parties ... those parties. Most were on campuses, but we also did ... campuses ... Arena, the Spirit Palladium, 125th Street in ... Carmel. Kurtis Blow played ... those parties.

HM: Were any whites aware of rap back then?

RS: In the ... days, I knew. There were no ... records, our music was a kind of rebellion amongst people who didn't want to hear ... YMCA, all the ... and 'I Love America' ... and all that kind of shit ... instead. Flash would play Bob James's ... Mardi ... was ... like four bars ... of his ... Big Beat ... James Brown ... but most ... the rock stations ... at ... places where you could find *the beat*. Bob James was jazz, but they'd find beats—breaks ... like a ... of ... and they'd play those ... and ... and they'd ... thrive. But these ... tracks were ... to record ... Another element ... the time I knew exactly what I didn't want to do. What we didn't want was ... aggressive ... beat shit.

HM: From the very ... start, there was a big division between your stuff and black ... dance music ...

Russell Simmons (left, with Run DMC

RS: ...the division was ... Black ... than it is now. Disco ... moved down ... sounds ... not many ... keep music ... here ... do ... that ... with ... and play.

HM: Was it hard convincing people that ... didn't want to make mainstream black ...

RS: Yeah ... but it ... all ... shape and ... People will ... under ... heads. The ... over ... kids ... to ... a ... wave ... and ... are all ... the same ... I ... the ... of ... the same ... I think ... that ... dumb.

HM: And was it a hard ... convince ... record ... executives ... that this ... music ... be a ... a gatefold ... and that the ... themselves are ... that ...

RS: ... always ... a hard ... with that. Maybe it ... be ... more ... now that ... are ... dollars ... music. The first thing that happened that ... convinced Polygram was ... they put out the second album by Kurtis Blow ... and ... to ... this album was ... a time ... which ... was ... and ... solo ... almost ... album.

HM: So he ... with the ... album ... but his ... and his ... strong ... is ...

RS: That's right. And ... convinced ... New Run-D.M.C. ... Rock Box ... the ... It ... it ... we're ... But the ... album ... we're ... be ...

NAHALLYWOOD

cried by wheelers and dealers as they brain-

Le Dernier Combat and *E.T.*

expanse

Baby mogul #2: No. No. Mel's done that. Let's go for something *really* high

tense, so forgiving or so narrowminded in its devotion. Honest. I worked at a fairly

get Roy Scheider to be the sheriff of the

seem to be right.

action. Ad nauseam.

nable. At a recent convention out in L.A. moviegoers were discussing the heartfelt message of *Star Trek III: The Search for Spock*. They singled out the friendship and loyalty motifs that ran throughout the movie. And, yes, those messages were indeed admirable. However, no one pointed out that the final, climactic scene—wherein the loyal, self-sacrificing Spock reappears from the dead in front of his oldest and dearest friends—was directed and acted as if it was the emotional equivalent of ordering a sandwich at a fast-food joint.

Hey, look. Spock is back.

Hi, Spock. Glad you're not dead. Want some fries?

Jim—I will always be your friend.

I know. Want me to do that?

Sure. We'll save dessert for the next film.

The point is, more than any other group of fans, sf buffs will find something—anything—to like or cling to in a movie whether it be *E.T.* or *Krull*.

In a word, they're suckers.

Now, part of this blind devotion arises from a very creepy element of sf fandom, a group that sees these movies not as entertainment or intellectual stimulation, but rather a reflection of [illegible] I'm not sure I can handle this [illegible] its lifestyle.

[illegible] meet hundreds of folks who remind me of a touring company of *One Flew Over the Cuckoo's Nest*. People who, seriously, want to live their lives according to the teachings of Ben Kenobi or Luke Skywalker or E.T. or Dr. Who. And these people aren't nine years old, either. They're nineteen, twenty, [illegible]

Great. I mean, better they should emulate E.T. than Jim Jones but, come on, guys and gals, there's a real world out there. You may not like it, but you have to [illegible]

and inspire, not to quote and examine like the Bible of your choice.

Movie studios, well aware of the fanatic and attached to sf fandom, will pander to this audience, tossing it astonishingly crafted publicity ploys and promotional ideas (from official fan clubs to secret handshakes) to plays so extravagant that they will make the most mundane movie seem positively inspired.

And the fans will go for it.

My favorite example of the old special effects ploy goes back a few years. When *Close Encounters of the Third Kind* was released it was considered by many as a slow, deliberate, but ultimately wonderfully moving, almost cathartic experience. Richard Dreyfuss's character was a magnificent Everyman figure whose climactic voyage into the unknown was, possibly, the first real on-screen epiphany in a movie not featuring Charlton Heston. Following the film's release, though, a lot of science fiction fans wrote letters asking really *intelligent* things like: "But what happened once the saucer after he went onto? What did it look like inside?" And so Steven Spielberg, a normally great, insightful man, was influenced by the wishes of the crowd. He refilmed and recut his movie, fine-tuning it, as it were. The result? Lotsa extra effects and the destruction of a long, important non-effects sequence dealing with the life of our Everyman and the struggles he goes through to interpret his psychic longings. The "Special Edition" version of *Close Encounters* was a lot, uh, zippier than the original but it also was pretty [illegible]

Spielberg tried to create an effects film that would appeal to the fans out of a desire to please. That can be forgiven. But nothing, absolutely nothing, will pardon such pieces of loud whiney as *Mr. Hunter from the Future* or *The Ice Pirates*.

Now, common sense seems to dictate that if people stopped going to see substandard slices of cinema, movie producers would stop cranking them out. The big fear in sf circles, however, seems to be that if fans shy away from uninspired films, producers will stop making science fiction and fantasy films *altogether*.

That is one of the most boneheaded [illegible] concepts I've come across since sitting through *Two of a Kind*.

If moviegoers demand higher standards, the chances are that two things will happen:

1) Initially, there may be a drop-off in the amount of genre films spewed out. Moviemakers may retrench for a bit, puzzled by this sudden attack of taste. The number of genre films made may decrease, but

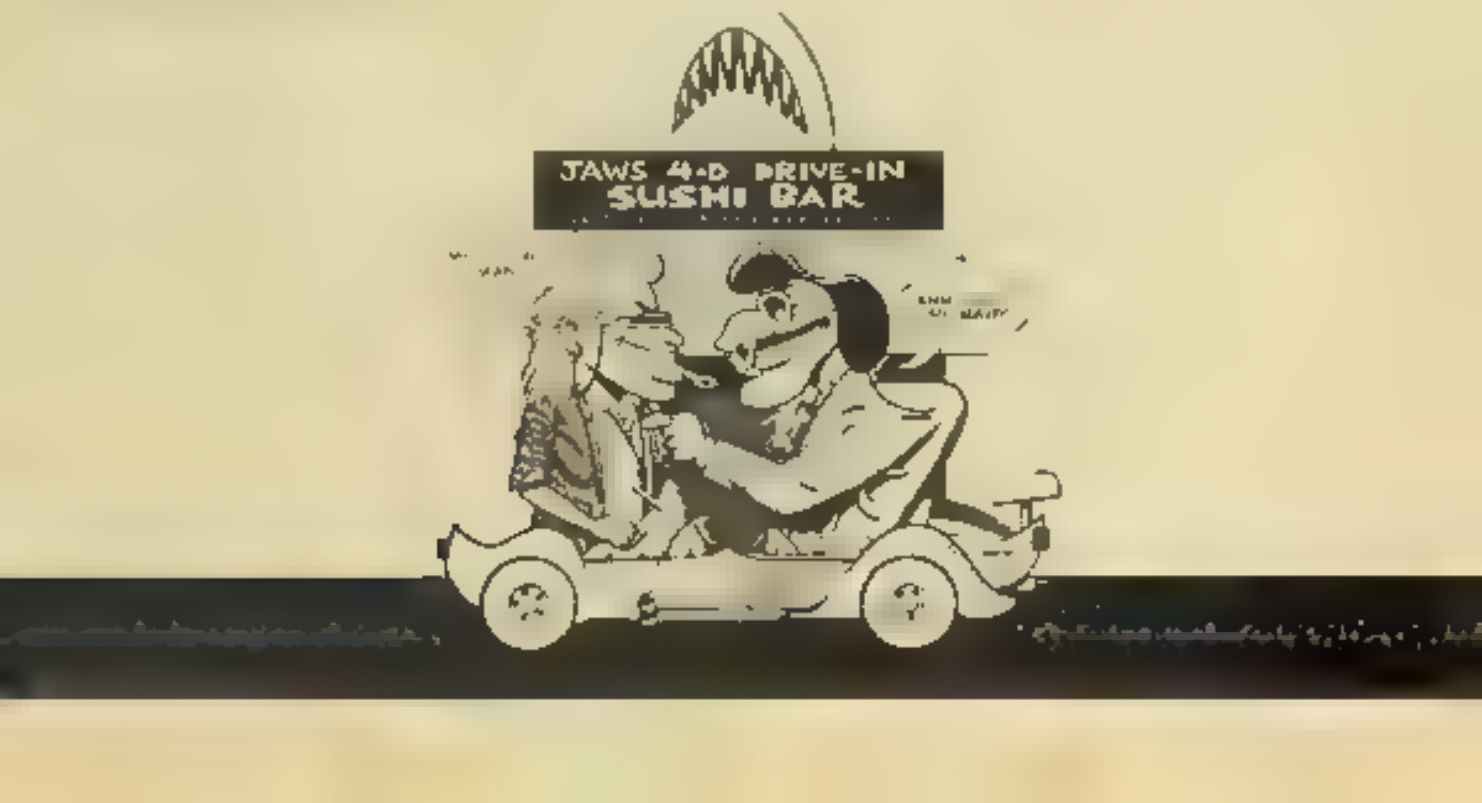
2) The quality of these films will increase. Producers will be forced to make movies that audiences will pay to see.

I have never quite understood why the sf and fantasy genres, free-wheeling worlds where you can tackle almost any mind-boggling subject or concept, have always been perceived as a dumping ground, the ironic waste spot of cinema. Maybe it's time to clean up [illegible] And as with the real-life clean-up movements, that action has to start at a grass-roots level.

Next time you see an ad for *Indiana Ames vs. the Voodoo Toymakers*, pass it up. Say "No" to the new *Cheerleaders Meet the Cuisinart* slasher film. Turn your back on the next *MTV vs. the Videogames in Space* exercise. When *Aliens Ate My Sister* plays in your neighborhood theater, try checking out an old Truffaut movie instead.

Not only might Hollywood get the message, but you just might see a good movie as well.

Eat Naha



BOWIE

David Bowie would be the first to agree that beholding him is as pertinent as hearing him. That, ***Serious Moonlight*** (Doubleday/Dolphin), the 250-page coffee-table compendium of his 1983 world tour, doesn't stand as gruesomely commercial as it might. **Chet Flippo**'s running commentary is a bit awestruck, but Denis O'Regan's photography, J.C. Suares's design, and Mick Haggerty's graphics make the book something to see. And, as if the tour warranted the scrutiny of the plot to kill the Pope, there are now two concert videocassettes. ***Serious Moonlight*** (Media Home Entertainment) is, as you saw on HBO, strictly performance and well directed by David Mallet. The newest ***Bowie!*** (Miramax) digs around backstage at Bowie's Japanese shows, where, as usual, he got the key to the city . . . and every hotel room.

sm

Sade

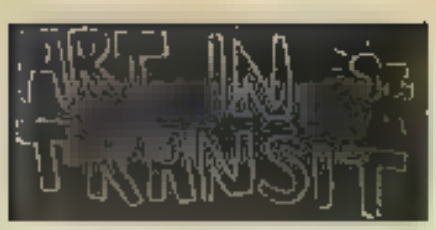
From the ashes of a group called Pride comes **Sade** (pronounced shar-day), an English group led by a young Nigerian woman of talent and vision. The English press has compared Sade Adu to Billie Holiday, an apt reference point but certainly only one to jump off from stylistically. She calls herself a former "soul girl" (as opposed to a punk, or ted, or whatever label one chooses to adopt in Britain), lists Ray Charles and Marvin Gaye as influences, and opens her shows with Tammy Thomas's "Why Can't We Live Together?" Perhaps the most amazing thing about the group's rapid rise in the British charts is that, for once, the tabloids have adopted The Real Thing rather than just another glamorous face; then again, Sade looks as good as she sings, so she's hard to ignore. The group's guitarist, Stewart, writes the songs with Sade and plays highly stylized, unique licks, and the whole accent of the act is on a musical honesty wholly untypical of recent Brit packages. Their debut LP (released here by Epic) is the proverbial breath of fresh air in the dank (at times) recent collection of excellent albeit somewhat lowkey) songs from one of the most promising and unlikely U.K. groups to wash up on these shores in quite some time. Check it out.

jim Tiven

BLAM!

Art exhibit catalogues are helpful, even if you miss the real thing— the collections of prints can be taken on almost any visit, and, in the case of ***BLAM! The Explosion of Pop, Minimalism, and Performance, 1958-1964*** Whitney Museum/W.W. Norton), it's tricky. After all, the art includes statues and conceptual works that had to be *photographed*. Still, Barbara Haskell's essays, with a supplement on American independent cinema by John G. Hanhardt, might make you feel a little smarter.

sm



A version of **Keith Haring**'s work was unavailable and **Art in Transit** (Harmony) serves as the remains of his graffiti-ridden subway days. The book doesn't qualify as an anthology, exactly. **Tseng Kwong Chi**'s photos display Haring's illustrations as ever-immortal pieces of black lines waged against the sights of New York's mass transit system. Prefaced with an introduction by urban art aficionado Henry Geldzahler — in a word, underground.

—MD

HIP HOP

[illegible] the Bronx to the [illegible] and ***Hip Hop***

[illegible] **Steven Hager** [illegible]

[illegible]

TEENAGE MUTANT NINJA TURTLES

[illegible]

MISTER X

Mr. X [illegible] has been published sporadically though the wacky promo graphics, ads, posters, etc., hooked me there a few years ago. First issue was a disappointment. Flat, unyielding and too-spare art from young Tyrone Finch, the brooding, hermaphrodite Dave and Rosaleen torpedoed the mystery generated by the images of the title character and set-up by Dean Motter and Paul Rivoche. Follow-up is an improvement — crisp forms, storytelling and a now-breathing cavity of futuristic deco Radiant City, chapter six-page backup feature Tales from Somnopolis releases. This is a book to watch. The posters are something to watch for. Five bucks to be published, we'll see you later, I'm sure.

—DS

Mr. X, Vortex Comics, 96 Spadina Avenue, 9th Floor, Toronto, Ontario, Canada, M5V 2J6

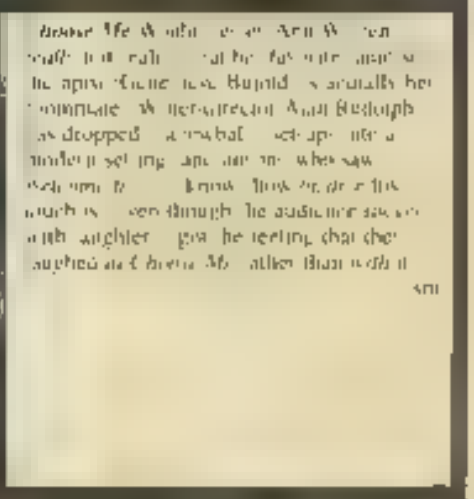
The H.M. Filmstrip

The Terminator Guerrero Libertatore may be surprised to hear this, but Ramerez, his punk killer robot, has hit the screen in the form of *The Terminator — a Road Warrior* Halloween hybrid featuring Conan's own Arnold Schwarzenegger (aided considerably by Stan Winston's special makeup effects) as a panzer cyborg from the future on a destroy mission in present-day L.A. Co-written and directed by Cormian grad James Cameron (definitely one to watch) *The Terminator* is a hot B movie for nihilists in search of a Mad Max fix.

James Vernier

A Nightmare on Elm Street Wes Craven's latest see Hahallywood, November 9th? *Nightmare* answers a hard question: suburban bourgeois Elm Street wholesome teenagers get off a dream-stalking death-slasher unleashed on them by the collective guilt of their asshole parents. (Never notice how it's always an upper-middle class idyll that's thrown into horrible disarray? Is that 'cause no one would notice sickies like that in South Bronx?) Tantalizing blend of dream logic and reality, with timid laughs, a few chills, torrents of plasma, and a generally high old time for ninety-one well crafted minutes.

Terror on the Aisles The good news is that this is a snappily edited pastiche of collage and visual essay dissecting the symbology of modern horror movies, making some good points while it slices and dices the best (and dreck) of fright flicks we know and love aplenty of De Palma, Romero, Cronenberg, Hal Ashby and that cute guy with the chainsaw). The bad news is that without the narrative buildup to all the butchery, the stuff dangles without context or real suspense, kinda like eating dessert for dinner, ask Son of Sam about that). Still, it ain't bad (Tony Perkins coming through the door *always* gets me), and as an instant videocassette, would make a dandy stocking stuffer for junior.



Reuse Me A While [illegible] Anne Wiazemsky [illegible] [illegible] [illegible]

THE METAL PROJECTOR

[illegible] **Mark Victor** [illegible] **Michael Crais** [illegible] **Richard Edlund** [illegible] *Hyperspace* [illegible] **Stephen King** [illegible] *Silver Bullet*, with **Gary Busey**, [illegible] *Cat's Eye* with **Drew Barrymore** [illegible] *Creepshow II*, *The Stand*, *Sometimes They Come Back* and *Pet Sematary*. Meanwhile, **George Romero** [illegible] **Tom De Laurentiis** [illegible] for world domination with MGM/[illegible]. **David Huddleston** [illegible] with **John Landis** [illegible] **Jeannot Szwarc** [illegible] **Michael Laughlin** [illegible] *Mesmerized* [illegible] **Jodie Foster** [illegible] *Alien 3* for **James Cameron** [illegible] *Terminator* [illegible] *Aliens II*. Will [illegible] *Alien 3* will [illegible] **Sigourney Weaver** [illegible] *Alien 3* will probably get some [illegible] Hamilton [illegible] Cameron [illegible] that the title was [illegible] *Alien 3* [illegible] **Michael Jackson** thankfully remains [illegible] *Captain EO* [illegible] **Jeannot Szwarc** [illegible] called *They've Landed* [illegible] Columbia [illegible] and Jackson has pimped "Billie Jean" to Pepsi. Hey, money passes the taste test. We're looking forward to this gem about as much as we await *Girls Just Wanna Have Fun*, also on the way. Author **Michael Ende**, no fan of the recent adaptation of his best-selling *NeverEnding Story*, has given the O.K. on his second book, *Momo*, for a German production. On the independent front is *Hyperspace*, from L.A. comedy writer **Todd Durham**. David [illegible] are eight [illegible] with **Paula Poundstone** in the midst of a ghostly alien attack on a small Southern town. Fast-paced **Chuck Norris** is shooting *Code of Silence* in Chicago with *Hunt Street/Final Terror* director Andy Davis. *Death Wish* fans won't want to miss this blend of Hispanic drug-ring, Mafia takeover, and police cover-up. Busy *Breakfast Club*-er **John Hughes** is currently on location directing *Weird Science*. We'd love to tell you the plot, but at this point it's as available as Queen Elizabeth's phone number. What we can tell you is that Anthony Michael Hall is again Hughes's star, as is *The Woman in Red*'s Kelly LeBrock. **Penelope Spheeris**, the Sylvia Plath of the teen market (*Decline of Western Civilization/Suburbia*), is apparently not yet through with the grim subject of American youth. Just telling us that her leads in *Blind Rage* attended John F. Kennedy High School lets us know what we're in for. Brothers **Maxwell Caulfield** (*Electric Dreams*) and **Charlie Sheen** (son of Martin), play a pair of L.A. multiple murderers for a weekend that sounds like Penelope Spheeris's *In Cold Blood*.

Steven Maleb and Ed Naha

Maxwell Caulfield in Blind Rage

From Todd Durham's Hyperspace: hugger-muggers from another planet

Director Penelope Spheeris: "When I yelled 'cut' I meant it figuratively."

The *Heavy Metal* Interview

Russell Mulcahy

[illegible] Russell Mulcahy's [illegible] shoestring budget [illegible] I found [illegible] could [illegible] able to [illegible] through [illegible] and [illegible] for a moment [illegible] that I [illegible] [illegible] [illegible]

From 'Rio'

From "Allentown"

what the song is. You can't go completely unconscious of what the song is, so you are limited.

HM: So what you're saying is that in doing a promo clip you're limited by the song, but in a film you're limited by nothing. How do you confront not being limited by anything?

RM: I don't think it's good when you're limited by nothing. Sometimes it's nice to be able to work at an early stage on a project, but you can't. You can't. I think it's irresponsible to go off somewhere and just throw on the camera and say, "We really have to say to ourselves, this has this style, and then go ahead and do it. What I like to do is get as much as I can at the beginning. All I'm saying about being limited by a song is that it's written.

HM: So ideally you'd like to be more involved at the beginning, in a project at the conceptual level, as opposed to just being handed a song to shoot.

RM: Yeah, I do think that's important. I still do like that thing because there's creative freedom, but I like a team effort. I think if everybody is involved at the beginning everybody leaves with it.

HM: Why do you do promo clips? Is it because the work is available to you, or do you think something special can be accomplished in the format?

RM: Oh, I enjoy doing it. I mean, when I was a child I would always close my eyes when I listened to music, and I would see things. Now I can actually *film* those things.

HM: So you always found music visually stimulating?

RM: Yes, totally. Now here's the opportunity to put those visuals into modern form.

HM: The common criticism of video clips is that they limit the individual resonance of a song with specific images.

RM: I totally agree. I feel guilt that [illegible] and others are putting their images to songs, because in years gone by there were none, or very few, that

"Doing a feature is like doing a long-distance run, and you're the only runner."

different interpretations. But I guess somebody's got to do it. I mean, somebody's got to make the film of the book. My thoughts are always that I shoot what I would like to go and see at the cinema or on television.

HM: You are the ultimate viewer.

RM: Yes, I doubt, as an individual viewer too, but it is exciting me, making me cry, laugh, or whatever. Hopefully, my tastes reflect widespread feelings. I don't know, really don't do anything too conscious. It's just the way it happens.

HM: How conscientiously do you plan? Do you sit down and storyboard?

RM: I storyboard some action scenes. I need to, as things are that I personally know what I want, but a lot of it is invented on the day of the shoot. No one can read my scrapes—there are lots of little boxes and scribbles. I mean, I just worked with all these guys at Shepperton Studios on the Ridley Scott feature who had all worked on *Star Wars*, *Superman*, and movies like that, and all the boys were given two weeks' preparation, and they really liked it because there was a certain adrenaline going, a sort of organized chaos. There was freedom for things to develop during the day. I like to keep things as loose-bound as they can be.

HM: Do you think that gives the work a certain spontaneity?

RM: I certainly do. Because you can never really tell what will come up. I would storyboard things a couple of weeks ahead and go on to the set and there's this shot below a close-up there, and it just restricted me. And I'd get in a right situation because I'd already formed the shot in my head, and I was locked into it.

HM: You what specifically is transmitted into the film when you leave it open like that?

RM: Energy comes across. We rehearse, but work very fast, and the crew is very active. I think that transposes onto the film.

From Razorback

HM: s there a rhythm that results from that one ex

RM: try to create the rhythm on the day of the shoot and later work on the edit I started as an editor so I shoot to edit I'm always cutting the thing in my head as I'm shooting Doing *Razorback* was a whole different thing, though s had to learn a few new rules Everyone had a great time on it because I took in some of the things I'd learned directing clips and the crew brought in some of the old rules There was a meeting of two styles and they really blended into each other

HM: Which do you prefer to do?

RM: d say doing a feature is like marriage and clips are like one night stands Both can be good you know? As soon as I've finished one want to go off and do the other

HM: How can you switch gears from one to the other so quickly?

RM: can't switch that quickly It's like m still at Shepperton and people have been calling asking me to do this and that and all I can say is "Call me tomorrow, because my mind won't switch off this project until then When you're doing a feature you have two months pre-production, and before that I'd have had a month's vacation where I would sit down and change gears I would never survive doing a film at the mental and physical pace I put this for the last two weeks I'm constantly pacing I must walk fifteen miles a day in circles think a lot when I do that because on a clip I have to think fast On a feature didn't At the very beginning the producer said to me Doing a feature is like doing a long distance run, and you're the only runner You have to pace yourself, otherwise you won make the distance

HM: Did you get bored working on only one thing for that long?

RM: Didn't have *time* to get bored We'd work six-day weeks, with the day off going to sleeping I had my birthday on location at three in the morning. And how could I get bored with those two minutes these two characters who play punkish psychopaths Those two were a real blow out, but unfortunately they took their characters into their days off Took me all them four weeks to get out of character

HM: Do you think there'll be a problem with the violence

RM: I don't think it's too violent It's more comic-book more humorous s like a comedy-horror thriller It's what like a film that can do a couple of moments I think it's possible to disturb people, and make them tense and frightened and then give them a laugh, then bring them down There's this emotional wave form, at the structural level that I'm interested in working We started to design *Razorback* as a poem

HM: Don't you find that a bit calculated?

RM: It is and if everyone worked that way it would be a bit silly Mamie looking at his watch Don't go to the toilet now dear, there's a nasty bit coming up But I like what we call "bits a term for things that initiate whether he be ugly lovely or frightening or whatever The film has lots of bits, so something's always happening Even when characters are talking I think there should be something to watch so if you don't want to listen to the dialogue it can still be entertaining I believe that when people pay money for a film they should be entertained I learned that from films like *A Clockwork Orange* which as a visual masterpiece there's a lot going on there but not on much Had to learn so much that as and since to do *Razorback*

HM: Some of the bits in *Razorback* are pretty off the wall Seemingly violating the boundaries between fantasy and reality How much of that do you think you can get away with while still maintaining a level of credibility? How much does the viewer begin doubting everything that happens?

RM: I guess that's something one has to

"... Doing a feature is like marriage, and clips are like one-night stands. Both can be good, you know?"

learn, I meant that sequence where the guy is walking through the desert as a traditional geometric sequence. It was meant to be a hallucination. That was helpful. A lot of people take it as reality. Some characters have come up to me after seeing it and have said, "Oh, wow, we got to go to this place in Australia where all these lights all run at once."

HM That's probably something that's come from your childhood roots. You seem to have had a choice of things to watch on television when you were a child with images and reality unfolding in a way which was a more realistic mode.

RM: Yeah, I guess. We had the opportunity to watch a lot of television. There was a lot of stuff that was just really boring, but there was also a lot of stuff that was very interesting. There was a lot of stuff that was very interesting, but there was also a lot of stuff that was very boring. There was a lot of stuff that was very interesting, but there was also a lot of stuff that was very boring.

HM So you're not overly politicized by media.

RM That's right, because people question what a child does or says. You know what I mean.

HM Yeah, but it's also how you can build suspense and keep people in the theater where you're working, that's all part of a realistic vision.

RM Well, the whole idea when you're putting up the backdrop and the 3-D stuff, I don't know what was in the beginning. You will rules are the only ones you have to abide by. It's like a teacher who's telling me, "You can't do paragraphs like that." But paragraphs are always the most important. It's like you have to set up the parameters of where you're going to take your audience.

HM Like a sort of visual overture.

RM Yes exactly. You've got to have a little visual overture to set up the style of movie and to say, "This is the sort of thing that we are going to do, and if we're not a little bit of this, it's all going to be a little bit of that."

"... When I was a child, I would close my eyes when I listened to music, and I would see things. Now I can actually film those things I saw."

[illegible] Hopefully in that sequence in *Harmagedon* with a subtle sense [illegible] I think it's a little bit like a sort of [illegible] through. Hopefully in that sequence in *Harmagedon* with a subtle sense [illegible] I think it's a little bit like a sort of [illegible] through.

deliberate use of light [illegible] about this *Heavy Metal* project, because it will allow us even more freedom to explore these things. Since, the [illegible] medium of that sort of visual fashion [illegible] is a little bit like a [illegible] and it's a [illegible].

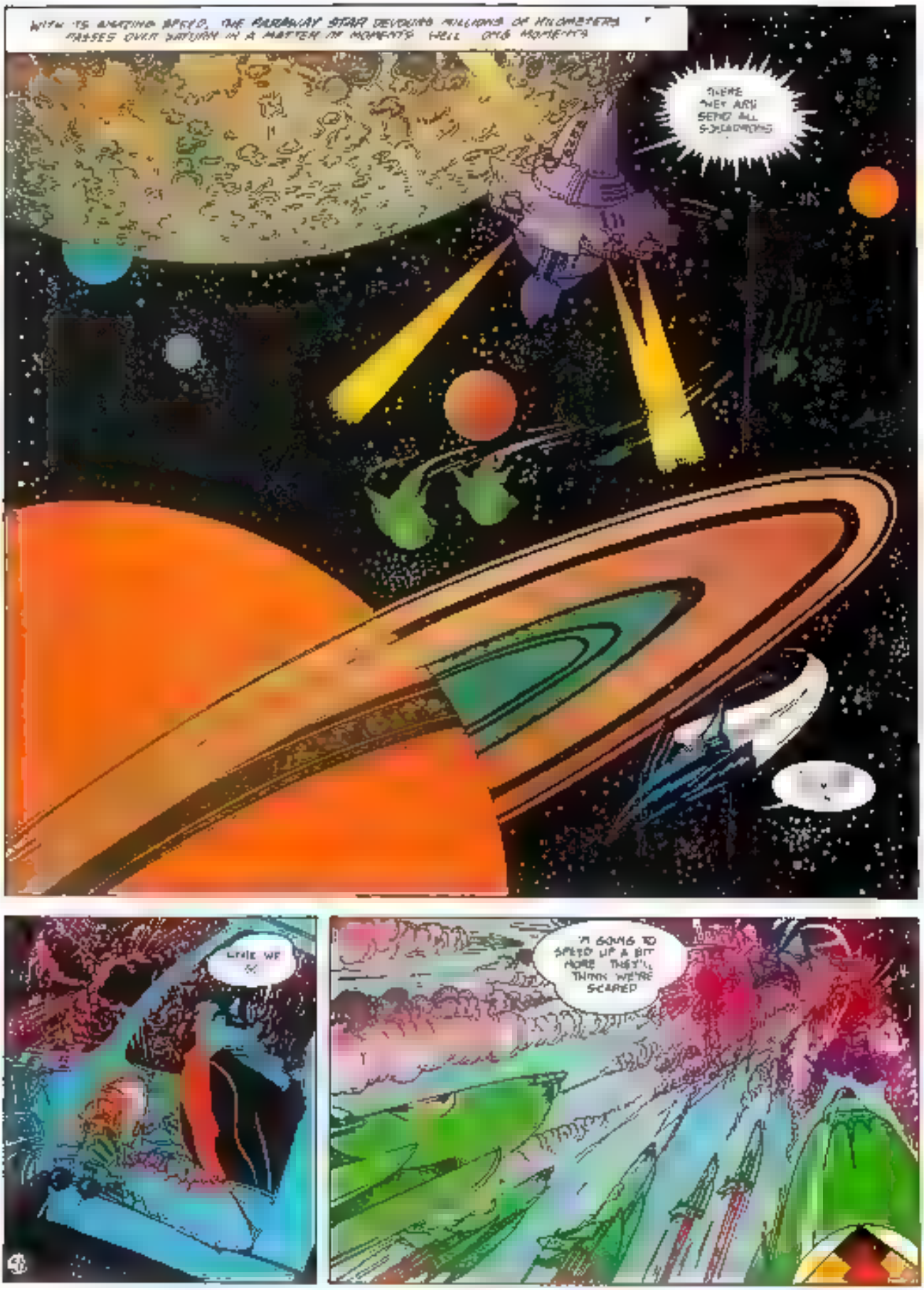
HM So familiar images also will be [illegible] this always been [illegible]?

RM: Yeah, I've always had [illegible] I was a kid, but I still [illegible] I remember me and [illegible] I [illegible] and [illegible] and [illegible] I [illegible] went [illegible] I always loved the [illegible].

HM What is it about that that [illegible]?

RM Well, we could [illegible] but I'm not [illegible] I [illegible] [illegible] I [illegible] [illegible] I [illegible]

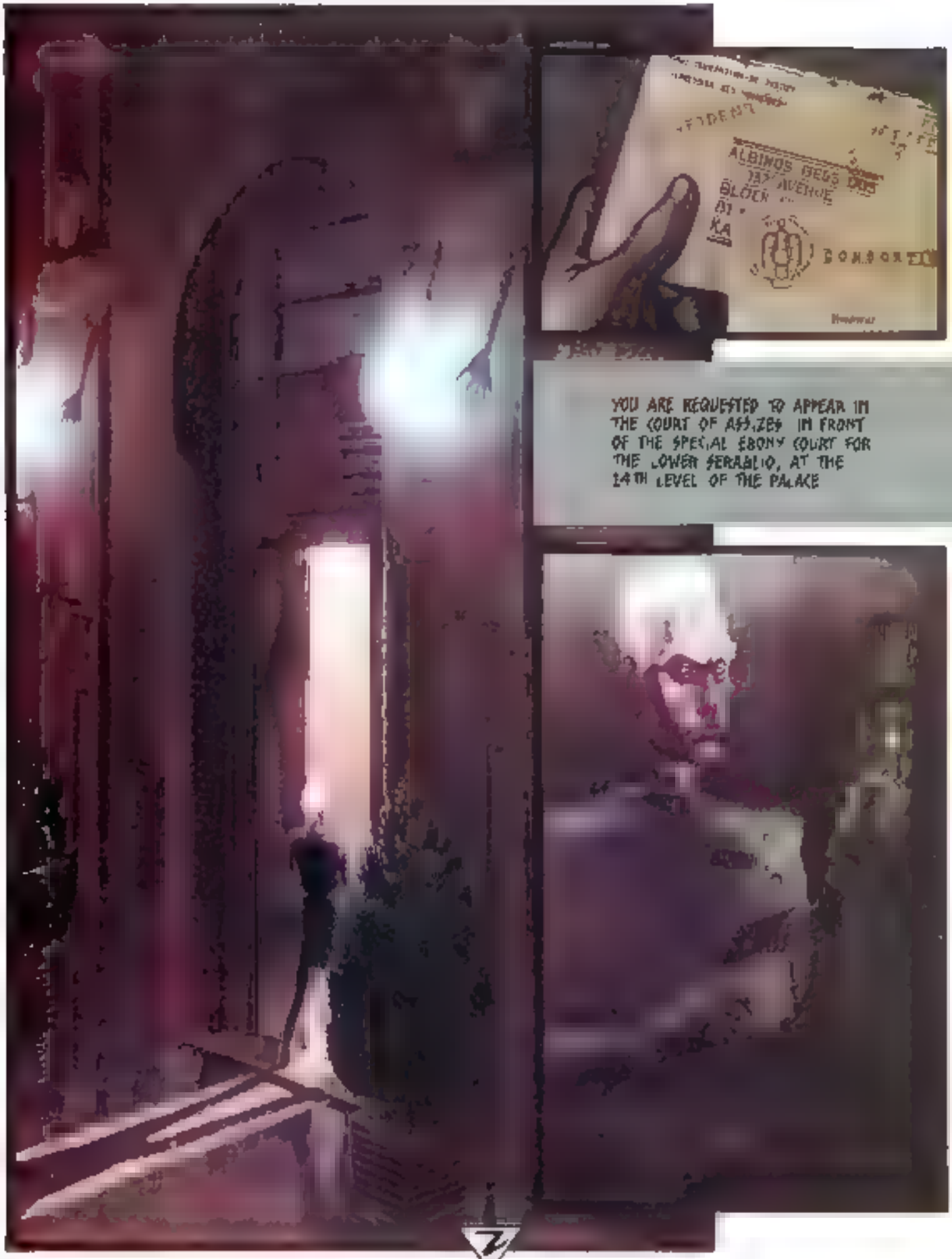
TRITÓN


WITH ITS ANCIENT SPEED, THE RAINBOW STAR DEVOURS MILLIONS OF KILOMETERS
PASSES OUR SATURN IN A MATTER OF MOMENTS HELL ONE MOMENT'S
THERE THEY ARE! SEND ALL S-DRAGONS!
UNTIL WE
I'M GOING TO SPEED UP A BIT MORE THEY'LL THINK WE'RE SCARED

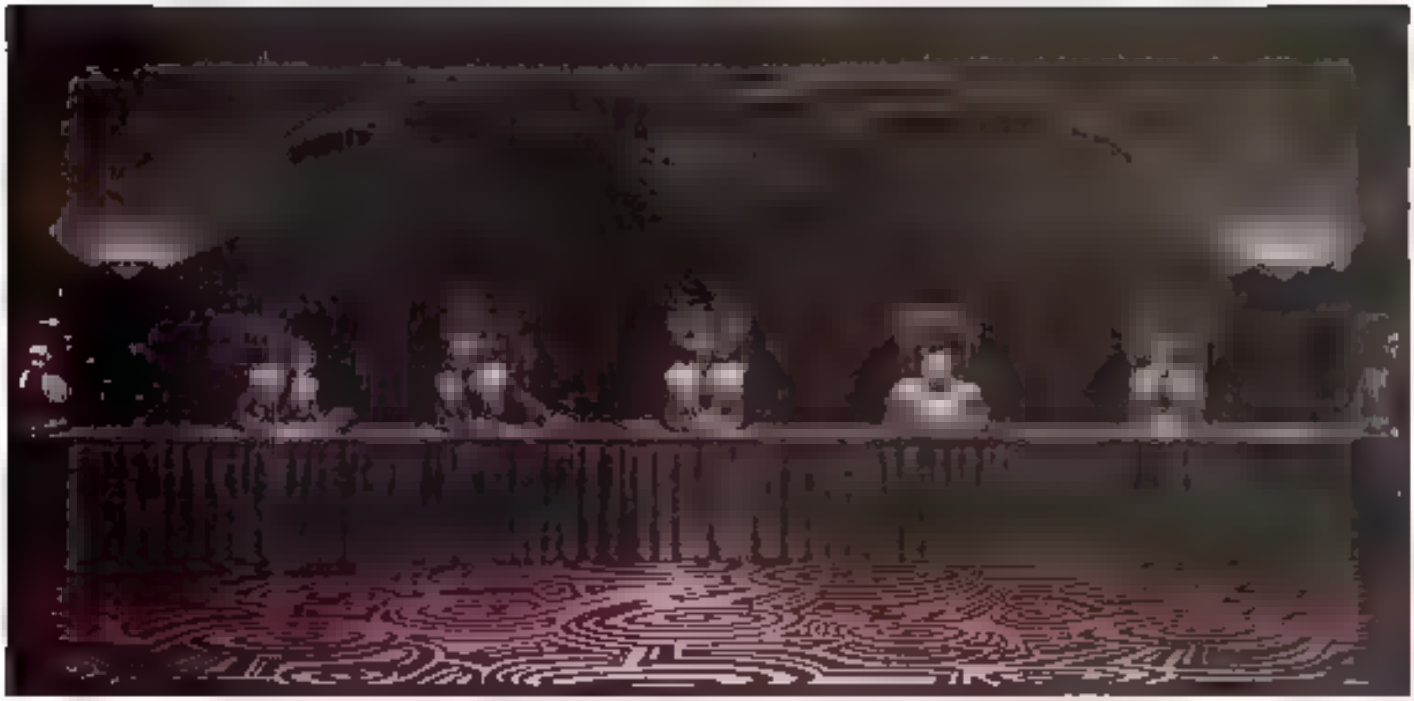
WHAT HAPPENED
WE'RE NEVER MOUSEYS, AREN'T WE
THEY'RE GOING TO HIT US! WE'VE GOT TO TOWARDS JUPITER OR WE'RE DEAD MEAT

I'M GOING TO PUT THIS PUPPY ON TOP SPEED
AND THEN SECONDS LATER
HERE WE ARE AT JUPITER'S BORDER
ATTENTION ABANDON PURSUIT YOU CAN'T TRESPASS JUPITER'S BORDERLINE YOU FOOL! YOU'VE FAILED
THOUGH YOUR APE ESSENCES SATURN HAS OF A GREAT BUSINESS DEAL MAY YOUR WORTHY ENERGY THE SUN RUN
THEY AIN'T MUCH OF OUTSIDE THEIR OWN SPACE WE'VE WON
STRAIGHT TO THE SPACE CENTRAL GOVERNMENT

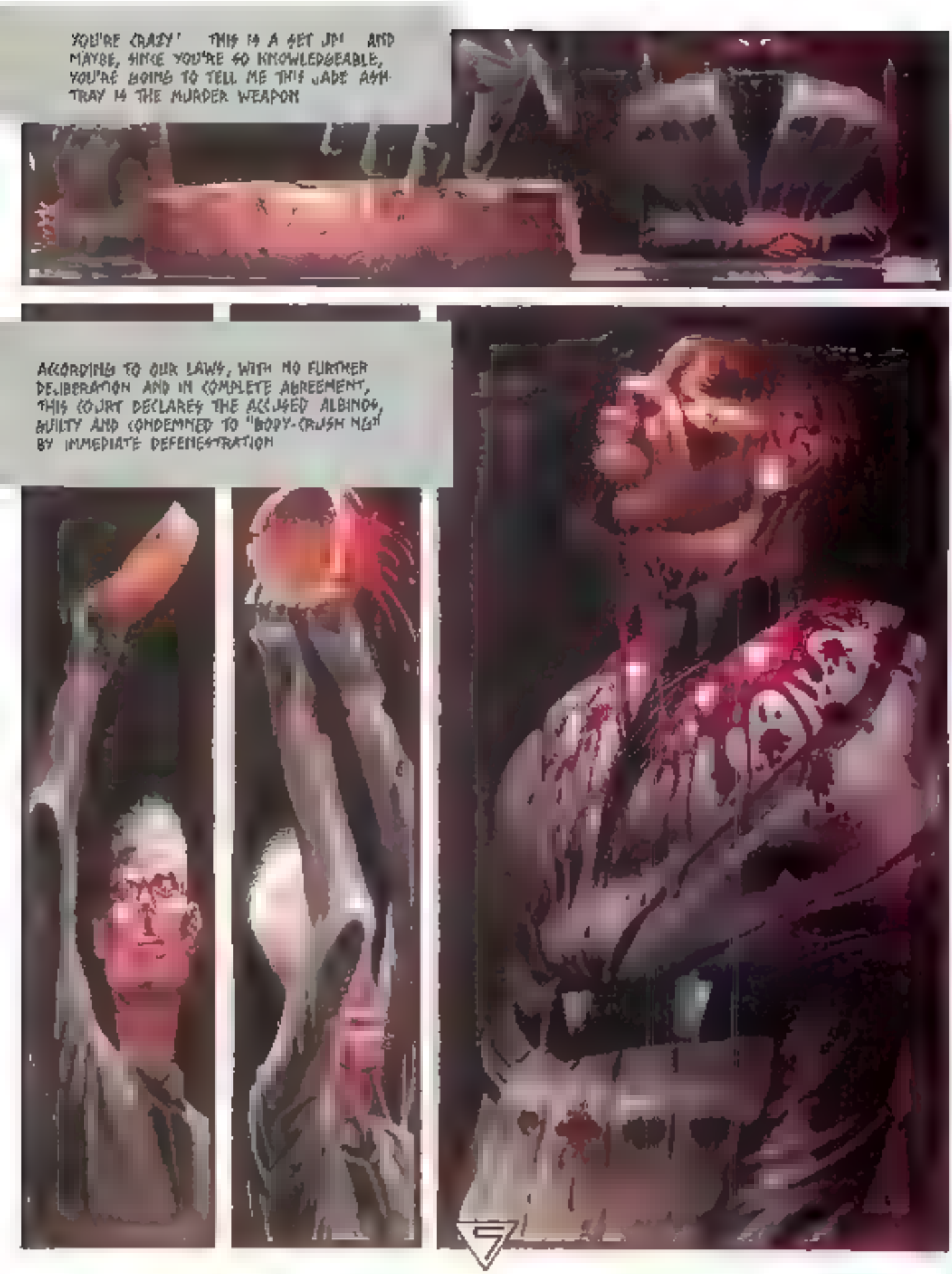
ALIENS


ALBINOS BEGS DES
BLOCK
KA
YOU ARE REQUESTED TO APPEAR IN THE COURT OF ASSIZES IN FRONT OF THE SPECIAL EBONY COURT FOR THE LOWER SERAGLIO, AT THE 14TH LEVEL OF THE PALACE

ANYTHING YOU SAY, FROM THIS MOMENT ONWARDS, COULD BE HELD AGAINST YOU. EVERY ATTEMPT TO HIDE FROM JUSTICE WILL BE IN VAIN AND WILL ONLY AGGRAVATE YOUR CHARGE
AN ARREST IN DUE FORM. I WAS FORCED TO GIVE MYSELF OVER TO THE JUDGES. MY HEAD BOWED, MY WRISTS AND ANKLES BOUND JUST LIKE A HUNTED DEER. WITHOUT KNOWING WHAT CRIME I WAS BEING ACCUSED OF



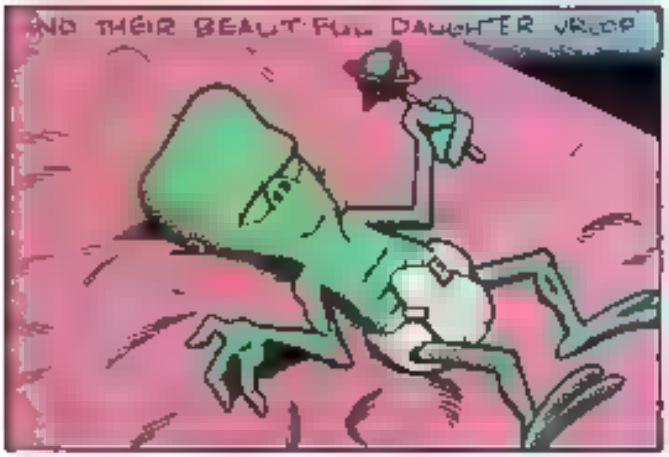
ALBINOS BESS DOS, YOU ARE BEING CHARGED WITH VOLUNTARY MANSLAUGHTER, ON THE PERSON OF A MAGISTRATE OF THE HIGH EBONY COURT
WHAT?!! HEY JUST A MINUTE, YOU LIAR - I HAVE NEVER HURT ANYONE WHAT DO YOU MEAN BY THIS?! THIS IS ANTI-ALBINISM OF THE FIRST DEGREE !!

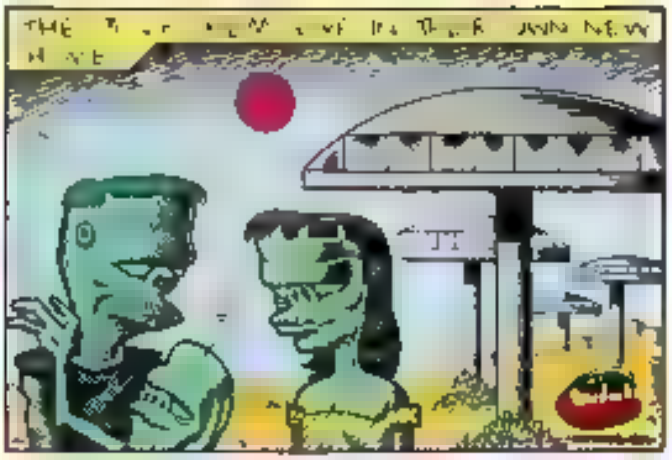

YOU'RE CRAZY! THIS IS A SET UP! AND MAYBE, SINCE YOU'RE SO KNOWLEDGEABLE, YOU'RE GOING TO TELL ME THIS JADE ASH-TRAY IS THE MURDER WEAPON
ACCORDING TO OUR LAWS, WITH NO FURTHER DELIBERATION AND IN COMPLETE AGREEMENT, THIS COURT DECLARES THE ACCUSED ALBINOS, GUILTY AND CONDEMNED TO "BODY-CRUSH NEG" BY IMMEDIATE DEFENESTRATION

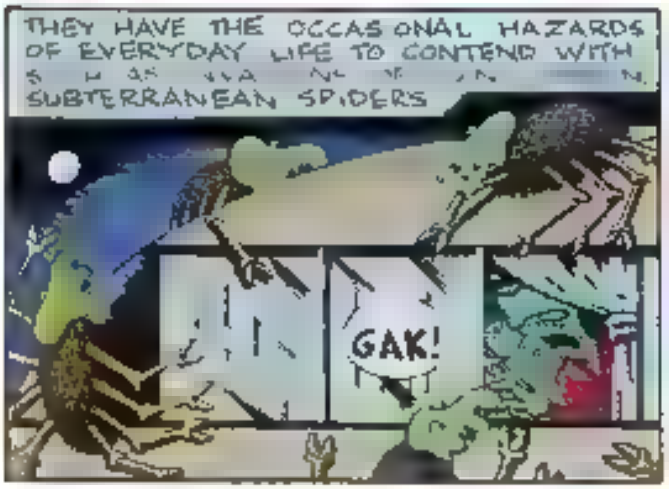
UNDENIABLE GUILT INESCAPABLE DEFENESTRATION? HIS NOSTRILS INHALED
THE FRESH MORNING BREEZE AND THE SMELL OF THE TARMAC, WHICH BECAME MORE AND MORE OPPRESSIVE
IF THE GODS DON'T ACCOMPLISH A MIRACLE BEFORE I HIT BOTTOM
I'LL BECOME AN ATHEIST FOR THE REST OF MY LIFE, I SWEAR IT
FIN
DEUS

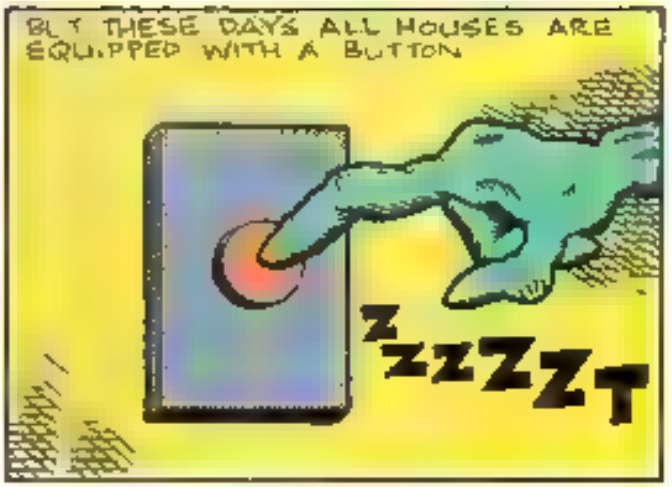
it's Not a BAd Life

©1984 J.D.KiNG

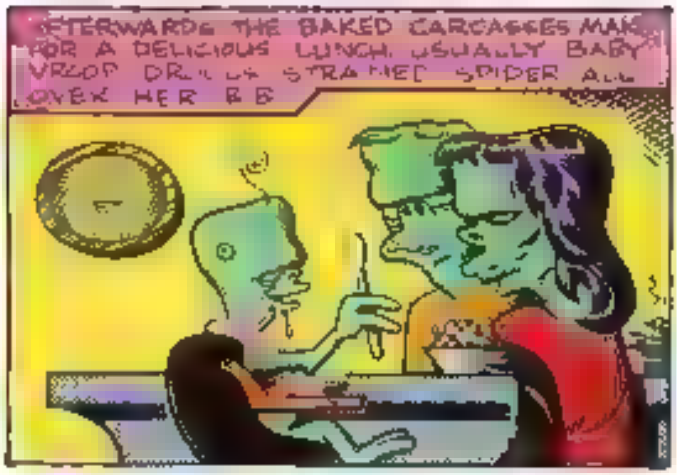




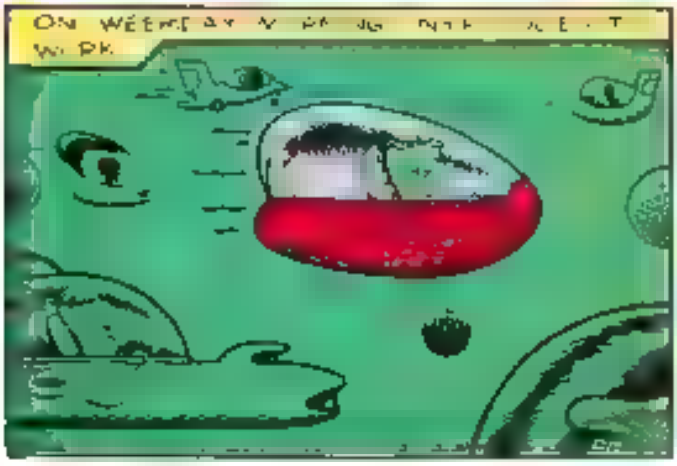


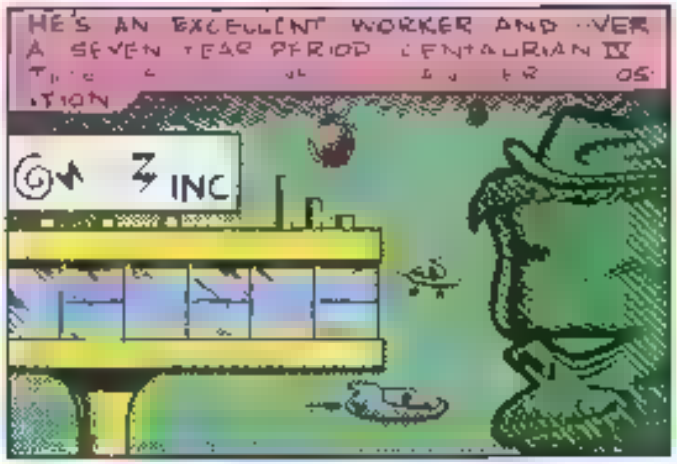


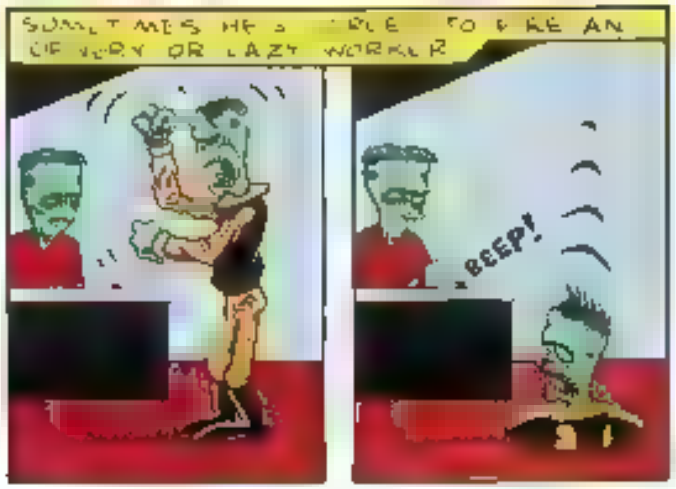
SQUEE

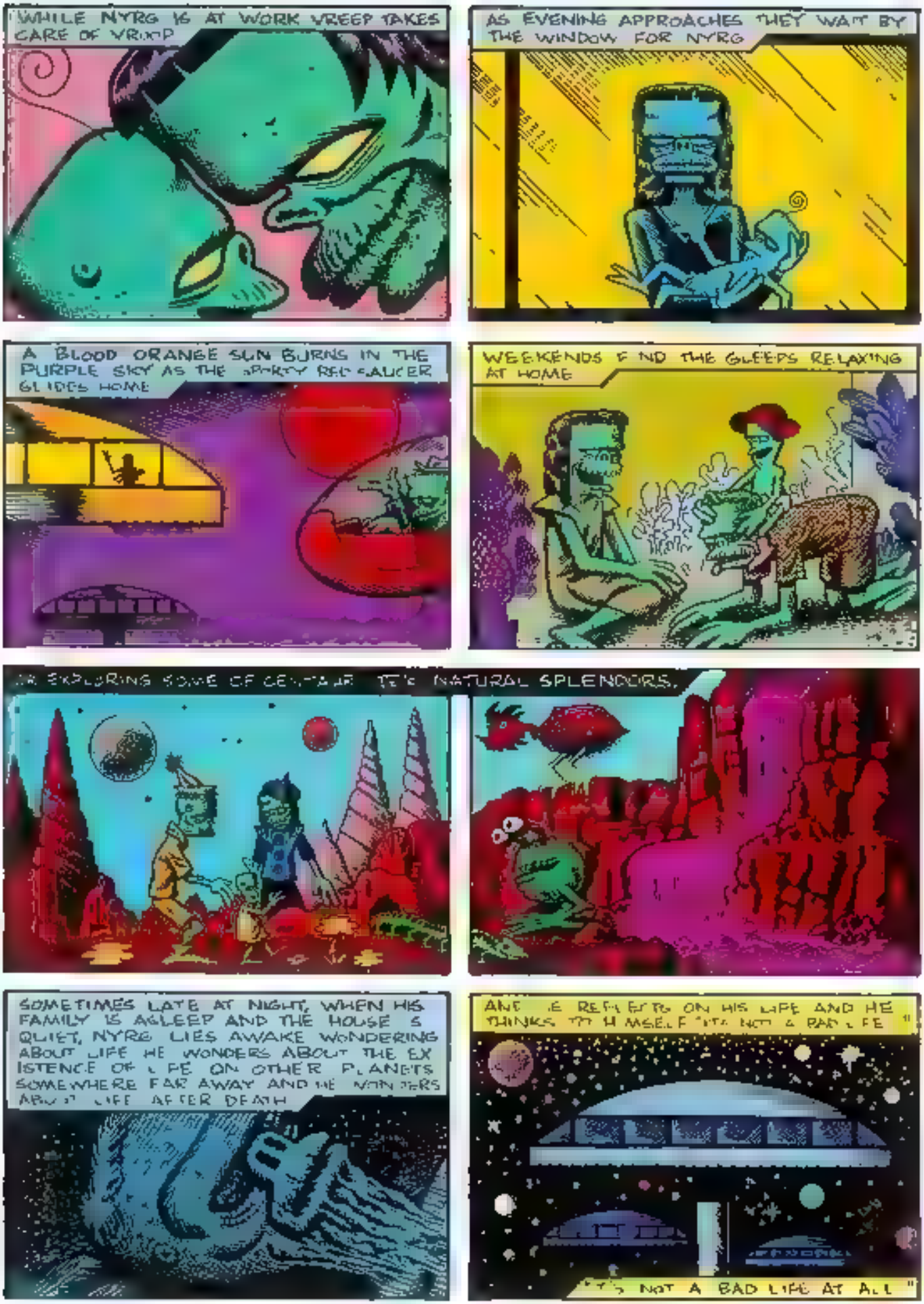

AFTERWARDS THE BAKED CARCASSES MAKE FOR A DELICIOUS LUNCH. USUALLY BABY VROOP DRINKS STRAINED SPIDER ALL OVER HER BB

THE KEPAS IS WASHED DOWN WITH A


ON WEEKDAYS


HE'S AN EXCELLENT WORKER AND OVER A SEVEN YEAR PERIOD CENTAURIAN IV
INC


SOMETIMES HE
OF VERY OR LAZY WORKER
BEEP!


WHILE NYRG IS AT WORK VREEP TAKES CARE OF VRIXP
AS EVENING APPROACHES THEY WAIT BY THE WINDOW FOR NYRG
A BLOOD ORANGE SUN BURNS IN THE PURPLE SKY AS THE SPARKY RED SAUCER GLIDES HOME
WEEKENDS FIND THE GLEEPS RELAXING AT HOME
IN EXPLORING SOME OF CENTAUR IT'S NATURAL SPLENDORS.
SOMETIMES LATE AT NIGHT, WHEN HIS FAMILY IS ASLEEP AND THE HOUSE IS QUIET, NYRG LIES AWAKE WONDERING ABOUT LIFE HE WONDERS ABOUT THE EXISTENCE OF LIFE ON OTHER PLANETS SOMEWHERE FAR AWAY AND HE WONDERS ABOUT LIFE AFTER DEATH
AND HE REFLECTS ON HIS LIFE AND HE THINKS TO HIMSELF "IT'S NOT A BAD LIFE"
"IT'S NOT A BAD LIFE AT ALL"

TEA
ARCANA

NEVER MIND. JUNE LET'S DO THAT [illegible] AGAIN.

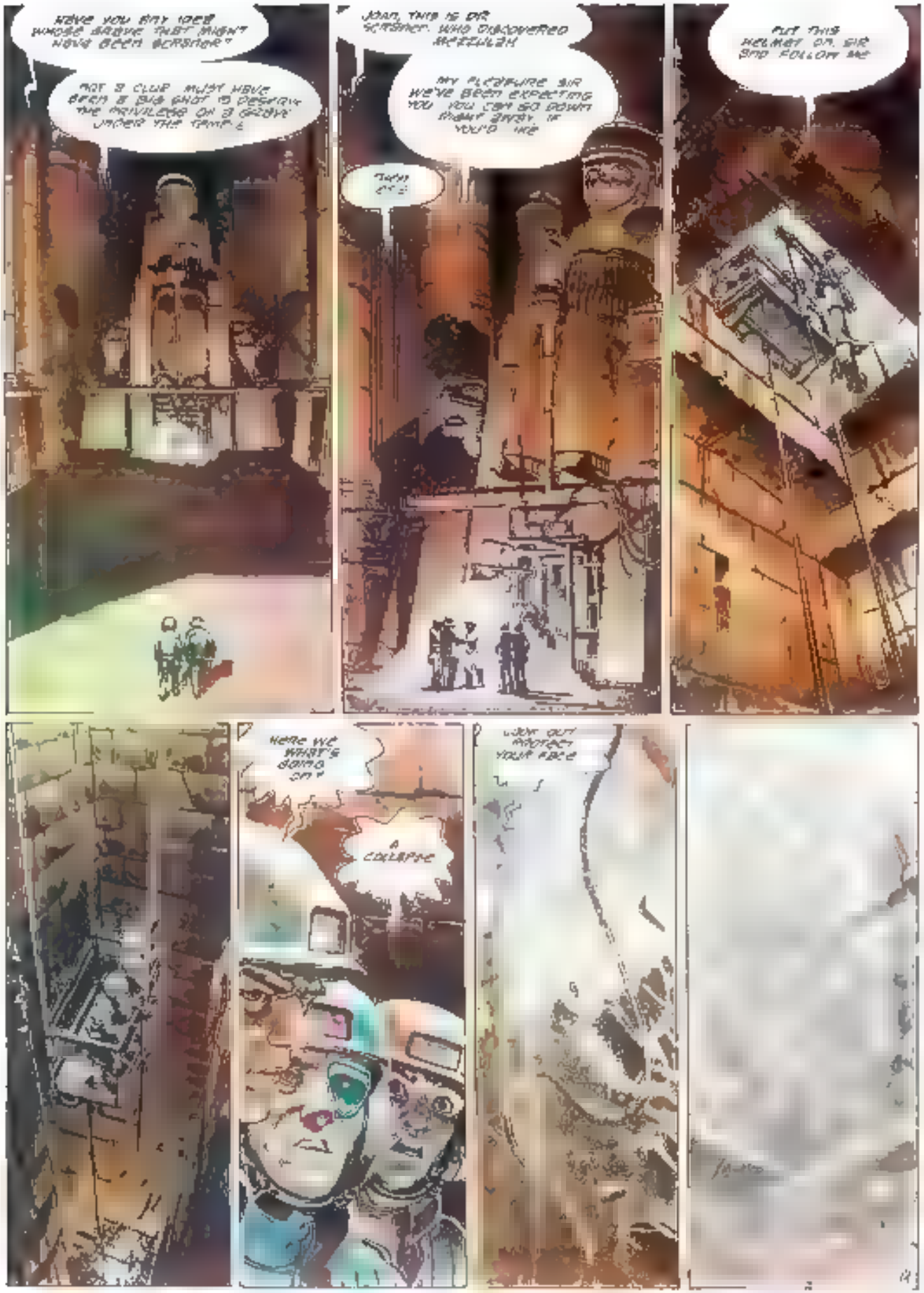
THANK HEAVENS

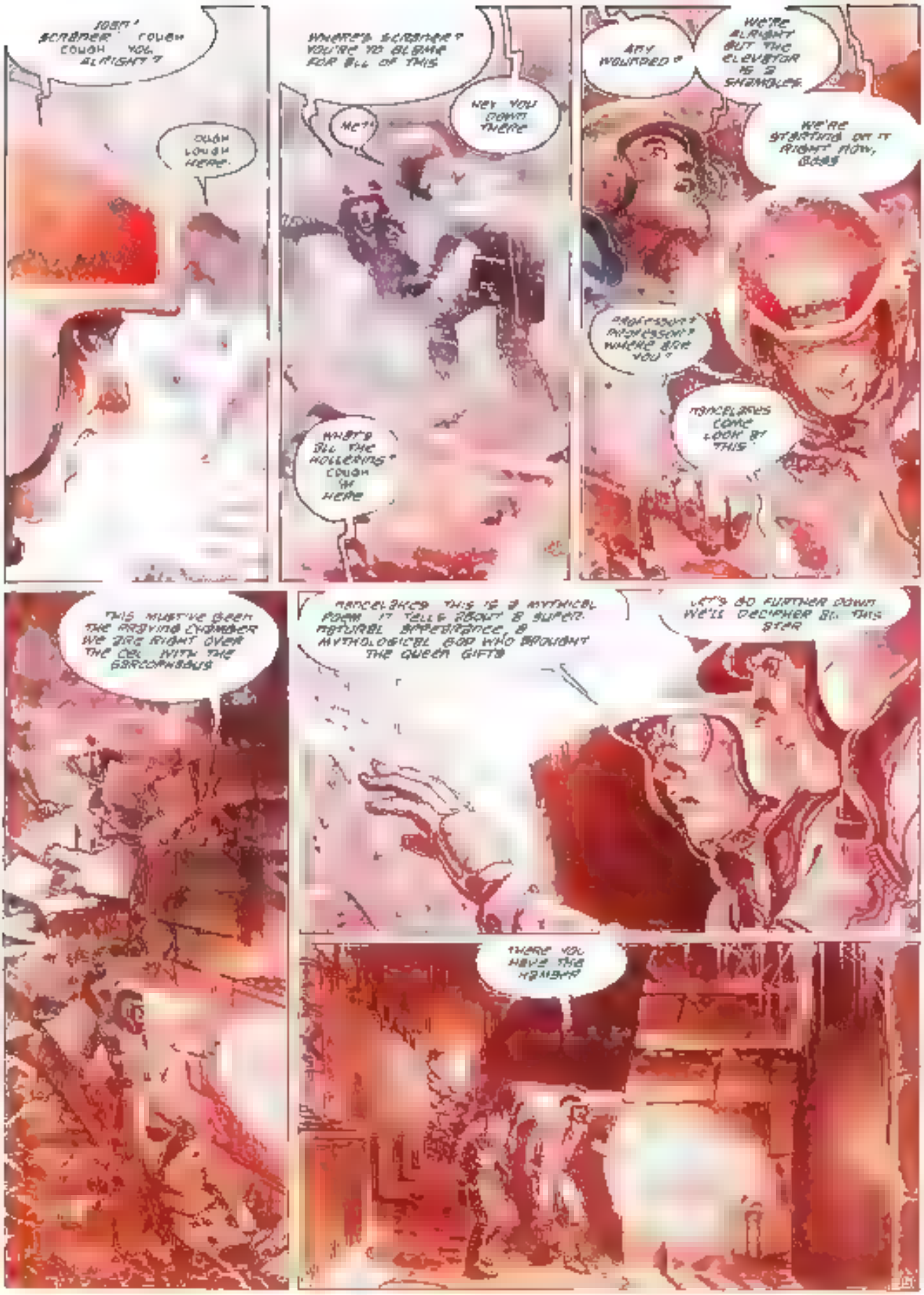
COME ON
MRS. BARNES
TO BE CONTINUED

A MATTER OF TIME: CHRONOLOGY by Juan Gimenez

WHEN YOU PRESS THIS BUTTON IT OPERATES COMPLETELY AUTOMATICALLY IT'S GOT THREE INDEPENDENT TRANSMITTERS A HIGH RESISTANCE LEVEL AND BATTERIES FOR 600 HOURS
GREAT THAT'LL DO NICELY
DR SCRIBNER AN URGENT CALL FROM SENATOR PROFESSOR HERCELBERG IS ON THE PHONE
COMING
WE CAN TALK TO HIM HERE ON THIS LEVEL
DR SCRIBNER AT LAST WE GOT SOMETHING REALLY NEW HERE FOUND A GRAVE UNDER MERRILEW'S TEMPLE
HAVE YOU BEEN IN YET ?
NO WE THOUGHT WE'D WAIT UNTIL YOU PEOPLE GOT DOWN HERE CAN YOU COME RIGHT AWAY ? IT'S WORTH IT
OF COURSE WE CAN BUT
NEVER BEEN HERE
WE'VE GRAFTED THE COUNTDOWN SO I DON'T KNOW IF
YOU GO DAD I'LL KEEP AN EYE ON EVERYTHING UP HERE
FINE I'LL BE WAITING FOR YOU AT THE SENATE'S STRATO PORT LET'S SAY 0140 HOURS OVER AND OUT
WAIT.
EBEY DAD YOU'VE GOT 24 HOURS TO FLY THERE AND HOME EACH WAY BESIDES THE GENERATORS ARE STILL ONLY AT HALF THEIR CAPACITY
THANKS FREDDY BUT YOU MUST PROMISE ME NOT TO SMOKE A SECRETE I GET BACK
OKAY HURRY NOW

HOW DID YOU FIND IT? WE EXPLORED THAT ZONE THOROUGHLY WHEN WE FIRST FOUND THE TEMPLE REMEMBER?
IT WAS A FLUKE. DUMB LUCK. ONE OF OUR MEN DROPPED INTO A CRACK.
WHEN WE FISHED HIM OUT, WE FOUND A CHAMBER ABOUT A HUNDRED FEET DOWN. WE ONLY NEEDED TO PENETRATE A WALL
WHICH SEPARATED US FROM THE MAIN HALL. WE THINK IT WAS IN ITS ORIGINAL STATE BECAUSE OF ITS DEPTH. IT COULDN'T POSSIBLY HAVE BEEN TOUCHED
AND SO, THE RESTORATION IS READY TO GO?
ALMOST. THERE ARE STILL SOME LAST MINUTE CHECKS TO BE MADE. FREDDY WILL HAVE IT READY BY THE TIME I GET BACK
SO, WHAT DO YOU THINK OF THE TEMPLE SIR?
A PURE MARVEL MARCELINUS. YOU'VE DONE AN INCREDIBLE RESTORATION JOB


HAVE YOU ANY IDEA WHOSE GROVE THAT MIGHT HAVE BEEN SCRAPED?
NOT A CLUE. MUST HAVE BEEN A BIG SHOT TO DESERVE THE PRIVILEGE OF A GROVE UNDER THE TEMPLE
JOAN, THIS IS DR. SCRAPER. WHO DISCOVERED METELUX
MY PLEASURE SIR WE'VE BEEN EXPECTING YOU. YOU CAN GO DOWN RIGHT AWAY, IF YOU'D LIKE
THANK YOU
PUT THIS HELMET ON, SIR AND FOLLOW ME
HERE WE WHAT'S GOING ON?
A COLLAPSE
LOOK OUT WATCH YOUR FACE


JOE!! SCRAPER COUGH COUGH YOU ALRIGHT?
COUGH COUGH HERE.
WHERE'S SCRAPER? YOU'RE TO BLAME FOR ALL OF THIS
ME?!
HEY YOU DOWN THERE
WHAT'S ALL THE HOLLERING? COUGH IN HERE
ANY WOUNDED?
WE'RE ALRIGHT BUT THE ELEVATOR IS A SHAMBLES.
WE'RE STARTING ON IT RIGHT NOW, BOSS
PROFESSOR? PROFESSOR? WHERE ARE YOU?
MARCELBACS COME LOOK AT THIS!
THIS MUST'VE BEEN THE PROVING CHAMBER WE ARE RIGHT OVER THE CEL WITH THE SARCOPHAGUS
MARCELBACS THIS IS A MYTHICAL FORM IT TELLS ABOUT A SUPER. NATURAL APPEARANCE, A MYTHOLOGICAL GOD WHO BROUGHT THE QUEEN GIFTS
LET'S GO FURTHER DOWN WE'LL DECIPHER ALL THIS STUFF
THERE YOU HAVE THE HEAVENS

...WAITING FOR US FOR
6000 YEARS

4000 YEARS. AMAZING
IT'S HUMANOID
IT'S LIKE LOOKING THAT'S WHAT IT IS THAT FACE NOW LOVELY
QUICK GIVE ME A HAND HELP ME SHOVE THE LID OFF.
WHAT'S THE MATTER SIR?
WE MUST OPEN IT AT ONCE MUST MAKE SURE
PUMP
NO!!!

YOU FOOL YOU LITTLE FOOL! WHY DIDN'T YOU WAIT UNTIL GOT BACK ?
THAT'S THE MUMMY OF
FREDDY!!!...
THERE'S NO DOUBT ABOUT IT THEY MUST HAVE THOUGHT HER A SUPER NATURAL BEING A GODDESS OF WISDOM AND BEAUTY
HURRY UP PROF ! DR SCHRAMM HAS HAVE ANOTHER 24 HOURS IN HERE
MY LITTLE FREDDY
DAD, YOU'RE BACK
FREDDY YOU YOU
DAMN IT FREDDY WHY DID YOU DO IT ? I TOLD YOU TO WAIT FOR ME !
YOU DIDN'T COME BACK AND THE GENERATORS WERE ALL READY TO GO. WAS ONLY A MATTER OF FOR 2 MINUTE BUT SOME THING WENT WRONG LOST PART OF MY BEAM AND CAME BACK TO THE PRESENT BUT HOW DID YOU KNOW ?
BUT YOU YOU WERE A LITTLE QUEEN THERE WAS A MUMMY IT LOOKED JUST LIKE YOU 6,000 YEARS AGO OH FORGET IT
BY THE WAY THIS IS YOURS
END

COLLECTOR'S ITEMS

#1/MAY '77: Reviews announcing "Conquering Armors," the ultimate rock festival, and more.

#2/JULY '77: Interviews with Rudy Nebel, the English pressed "Worlds" beginning of Dave's "World Apart" Marlene Cockrell Rudy cover

#3/JULY '77: Lots of Marlene "Earth" "The Long Tomorrow" with photos of "Voyage"

#5/AUGUST '77: Fabulous bargains, "The Long Tomorrow" soundtracks, and "World Apart" and "Dune" costume

#6/SEPTEMBER '77: Roger Zelazny has a short story and novel out, a space opera; plus more "World Apart" "Dune" and "Phantasia."

#7/OCTOBER '77: Fantasia by Theodore Sturgeon; Hamilton's "Starlight Barrage" "Dune" and "Phantasia" back again

#8/NOVEMBER '77: New Harlan Ellison "Alien" 8 color pages by Marlene and Rambaud; color features for "Fabulous" and "World Apart."

#9/DECEMBER '77: 2 color pages for the complete "Voyage" by Druillet; Fantasia Fund; by Chaykin and Wrightson; plus full color Cockrell Marcelin Lovelace and Marlene

#10/JANUARY '78: Warren discusses Zelazny, Ish and Packard update; Cockrell "Conquering Armors" concludes "Dune" continues

#11/FEBRUARY '78: New adventures of "Barbarella," cover and centerspread by Vess; plus Marlene and Corben

#12/MARCH '78: Gray Morrow's scintillating "Orion" debuts, starts "Barbarella" "Arak" and "Thor"

#13/APRIL '78: Our 1st annual epic issue! A 38-page insert from "Paradise 4" "Barbarella" goes birth while "Orion" wraps up

#14/MAY '78: "Arak the Mad" moves into first "Orion" and "Barbarella" continues and Alex Nino tips his hat

#15/JUNE '78: Corben introduces Shakespeare's classic "More Than Human" in illustrated form; "Barbarella" and the origins of Hellman

#16/JULY '78: A happy ending for "Barbarella" a sad ending for "1999," conclusions of Druillet's "Lone" story Hellman "Orion" "More Than Human" and Corben's "Abraham Nights"

#17/OCTOBER '78: "Conversation" Cockrell's illustrated "Orion" Corben debut of Mickey's "Be Reasonable" and "Be Dangerous"

#18/NOVEMBER '78: Twenty pages of the Octavia Chaykin "Vampire" cover "Gandhi" "Contraception" Mayer Lynders Hellman's final Orion story

#19/DECEMBER '78: The stockings full with "Orion," Kirchner's "Tarot" and 17 beautiful pages of Marlene

#20/JANUARY '79: Triton debuts and Druillet concludes "Lone," plus Mickey and Corben

#21/FEBRUARY '79: "Galactic Investigations" "Starstruck," Corben's "Sindbad" Mickey's "Be Reasonable" and "Be Dangerous"

#22/MARCH '79: Twenty pages of Chaykin illustrating Bester's "The Stars My Destination" "Starstruck" II and Hellman's late show

#23/AUGUST '79: Conan steals show with "New Ark City" plus Mayerik Nordheim Cockrell's Cosmographia Gaughan more

#24/SEPTEMBER '79: "Elric" "Black Knights" a heavy metal Elric and Celtic Red Sonja alongside Manchu and Marlene

#25/OCTOBER '79: A Halloween tribute to H. P. Lovecraft with Mayerik, Brocia, Druillet, Corben others

#27/NOVEMBER '79: Corben's "Rawhead Bloody" "Zombie," Brocia's Elric Chaykin's "The Stars My Destination" Mayerik, and more

#28/DECEMBER '79: A Christmas package from Conan, Corben, Richard Corben, Wrightson Sirius, Trina, Mayerik and Elric plus Lovecraft and Lovelace"

#29/FEBRUARY '80: An extra Conan cover adorns this issue; Corben's "The Beast of Wellfleet" begins, Mickey rejuvenates with the Air Pump, and we pass Mayerik's work on a second page

#30/MARCH '80: Who did "The Corpse who Screamed" flesh the Solomon saga? Plus Corben, Mayerik, Morrow, and Lee Moyer's "Found" Universe

#31/APRIL '80: Our 3rd anniversary issue! 32 pages of "Elric" pullout in living color Nagel centerfold, art of Mayerik's "Starlight Barrage" plus Lone Eskil Hamworth Corben Brode and more!

#32/MAY '80: Have the "Legends Alphanumerical" Wolf Ande ever died out? Well "Champions" smash the Book of Jade" Wolf Ande and the rest with the alien Mayerik "Elric"

#33/JUNE '80: "Champions" shoots for fame while "Captain Sterne" saves the day. And it's the Flying Wallendas vs. Lovelace!

#34/AUGUST '80: Druillet returns with "Salamandre" while Morrow concludes "Starstruck" (and is interviewed) Eskil continues "Prog rock"

#42/NOVEMBER '81: "The Alchemist Supreme" concludes while Eskil's "Prospero" picks up steam Corben Paul Kirchner, Lee Duregnaux contribute nifty shorts, while "Black Opera" gets strange

#43/APRIL '82: Corben's Sindbad "Lawrence's "Lonely Soldier" Harry North's "Stories from London," and an interview with Julie Bikers

#38/MAY '82: Pleasures of Chaykin's "Lady Mechanika" and Eskil's "The Abominable Iron" Plus Jay Shaw's "The Fall Bridge" and Will Sims's Stereoplex on understudy

#39/JUNE '82: The 1st part of the Richard Corben interview; Jose Bercardo's adaptation of Chaykin premieres, Hamworth's "Changes" winds up Plus Corben Chaykin, Crespo and Workman

#40/SEPTEMBER '82: Jeronimo's "Egg of the World" Jeff Jones, Sprouse, and Eskil all honor the art of Lee and Dame Dillon Gaughan Sally

#41/JANUARY '83: Our "Happy Returns" issue Includes Arnie Leonard Vess, Ho and Corben, and "The Autonomous Man" all surrounded by Chaykin and Vess-ian, Superbus, and Versatus

#44/FEBRUARY '83: The further adventures of John Orbod in "The Jaxal spin" Vess and Chaykin's "Lazarus Jones" pre-penny spin Plus Fernandez Jones, Schouten

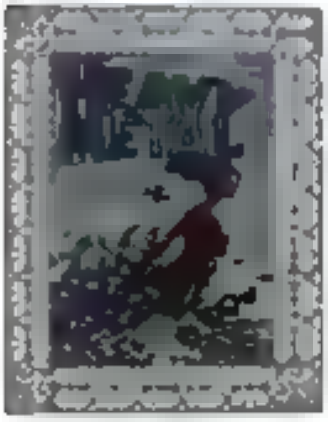
#45/MARCH '83: 2nd Special Book Issue featuring Dick Giordano's "A Life in the Day" a surrealistic look at the life of John Lennon Lee Lorenzo's "Nova 2" begins Plus "Mercenary," "Elric" "Black Opera," etc.

#46/APRIL '83: 5th anniversary issue offers a variety of material What with Chaykin Druillet Morrow, Eskil and an essay on Elric Holland you'll be there until the end!

#61/MAY '82: The 1st part of David Black's "Third Annual Revelations." "The Art of De Es Schwerfberger." Plus: "Sixteen and Vanilla" by Ted White and Vic Lalicy.

#62/JUNE '82: Fantastic Cities issue, with artists Voss, Cara, Schelli, and R. Crumb, all surrounded by regulars: Druillet, Moebius, Schuiten, and Fernandez.

#63/JULY '82: Moebius and Lo present a strange tale of the future and pages from Corben's Fighter with Bonus: Plus: Interview and more.



#64/AUGUST '82: [illegible] and Wrightson [illegible] with Moebius and Pini and Manzanera [illegible] Ape. Plus the finale of [illegible] in blue line and Indianapolis.

#65/SEPTEMBER '82: Horrible Visions: [illegible] Thirteen and Rings. Nights. Plus: our regulars. Druillet, Corben, Kirkegaard.

#66/OCTOBER '82: You'll have Scary Dreams after reading our special horror section. Everything from [illegible] the wonders of plus [illegible] possible. [illegible] read it alone. P.S. [illegible] at Night. Third Annual Revelations.

#67/NOVEMBER '82: Part [illegible] Kaluta [illegible] Starstruck [illegible] Ten Nights [illegible] Dan II" and Druillet's "Yragael." Plus: a peek at Wrightson's *National Lampoon's Class Reunion*.

#68/DECEMBER '82: A Will Stone Gallery. [illegible] of Sandman's "Midnight [illegible] and Mark Pullen's "Ammo Men." Plus Corben, Fernandez, and Kierkegaard.

#69/JANUARY '83: The strange conclusion to Wrightson's "Freak Show," a look at The Heavy Hammer and regulars Manzanera, Corben, Fernandez, [illegible].

#70/FEBRUARY '83: The making of the film *The Dark*. Ann Dutch's Fading Arrow and regulars Corben, Kaluta, Crepax, etc.

#71/MARCH '83: We bid a fond farewell to Den and Kath, and a [illegible] Plus: Heavy Metal [illegible] Williams, plus Manzanera, Kaluta, and more.

#72/APRIL '83: Moebius's "The Twinkle in Fildegar's Eye," and Sienkiewicz's "The Odyssey," along with Kaluta, Crepax, and Workman.

#73/JUNE '83: Corben's "Doomsday" [illegible] The Man from Harlem," and a peek at the 3-D science fiction thriller [illegible].

#74/JULY '83: Interviews with Ramon [illegible] Kaluta. Plus: Fernandez and Corben [illegible] Bonus: Druillet [illegible] later.

#75/AUGUST '83: Arno and Jodorowsky's "The Small Earth" [illegible] Moebius [illegible] appeal [illegible] Bonfiglioli is interviewed, all behind a beautiful Greg Hildebrandt cover.

#76/SEPTEMBER '83: An exclusive [illegible] with Frank Frazetta [illegible] Plus: a [illegible] of Moebius's "Arzach" and the [illegible] of Zarnak" and "The Cats [illegible] Bonus: [illegible].

#77/OCTOBER '83: [illegible] Heavy Metal: Pepe Moreno, Wrightson, Bill Sienkiewicz, and Bolland's [illegible] cover.

#78/NOVEMBER '83: A special talk with Will Eisner, along with a Spirit tale. Plus: regulars Kaluta, Corben, the Pirate." Enjoy.

#79/DECEMBER '83: [illegible] issue, with Vallejo, Manzanera, Corben, and Fernandez strong. Artist Interviews: [illegible] interviewed. Lots more!

#80/JANUARY '84: Part one of David Black's vampire memoirs. Plus: Rencontres in New York, and a peek at Vertigo, [illegible] The New Heavy Metal.

#81/FEBRUARY '84: Douglas Trumbull talks [illegible] Corben, and Heavy Metal [illegible] Moebius [illegible] Bonus: [illegible] Plus: [illegible] Corben, Fernandez, and Kierkegaard.

#82/MARCH '84: Douglas Adams is there, several [illegible] Corben, Moebius, and Charlie Burns return. Rencontres [illegible] New York, and Adventures.

#83/APRIL '84: A long talk with Roger Corman. Plus Joe Kubert in "Dossier" and Boris Vallejo on the cover.

#84/MAY '84: "The Railways" begins, "Rencontres" ends, and "The Third Incal" continues. Plus, two "Jaune 2050"s for the price of one.

#85/JUNE '84: [illegible] talks about Liquid Sky, Liquid, and The Running Party, get started.

#86/JULY '84: Long interviews with [illegible] John Carpenter and Jerry Lewis. Long-awaited art from Jodorowsky's [illegible].

#87/AUGUST '84: Paul Kantner, Starship, Captain [illegible] Privateer, Nightmare, [illegible] of Punk, Go Nuke [illegible] Writers of Bad Movies.

#88/SEPTEMBER '84: The Sexy and Amoral H.M. Movie Nudes Issue. Plus Stephen [illegible] Cronenberg. Plus *Dernier Combat* director Luc Besson [illegible].

#89/OCTOBER '84: The *HM* interview with director John Sayles. Clive Barker [illegible] and Jonathan and Bilal continue.

#90/NOVEMBER '84: Schuiten begins [illegible] ends, and Paul Kirchner gives us [illegible] Plus: [illegible] director John Waters tells us about his [illegible] in the *HM* interview.

#91/DECEMBER '84: [illegible] Fat with a Federico Fellini interview and a Boris Vallejo Gallery. Plus, Manzanera's "Number" gets to work.

#92/JANUARY '85: Interview with director Wolfgang Petersen, [illegible] presents his latest "Sun Blood," and our exclusive "Mythos" story.

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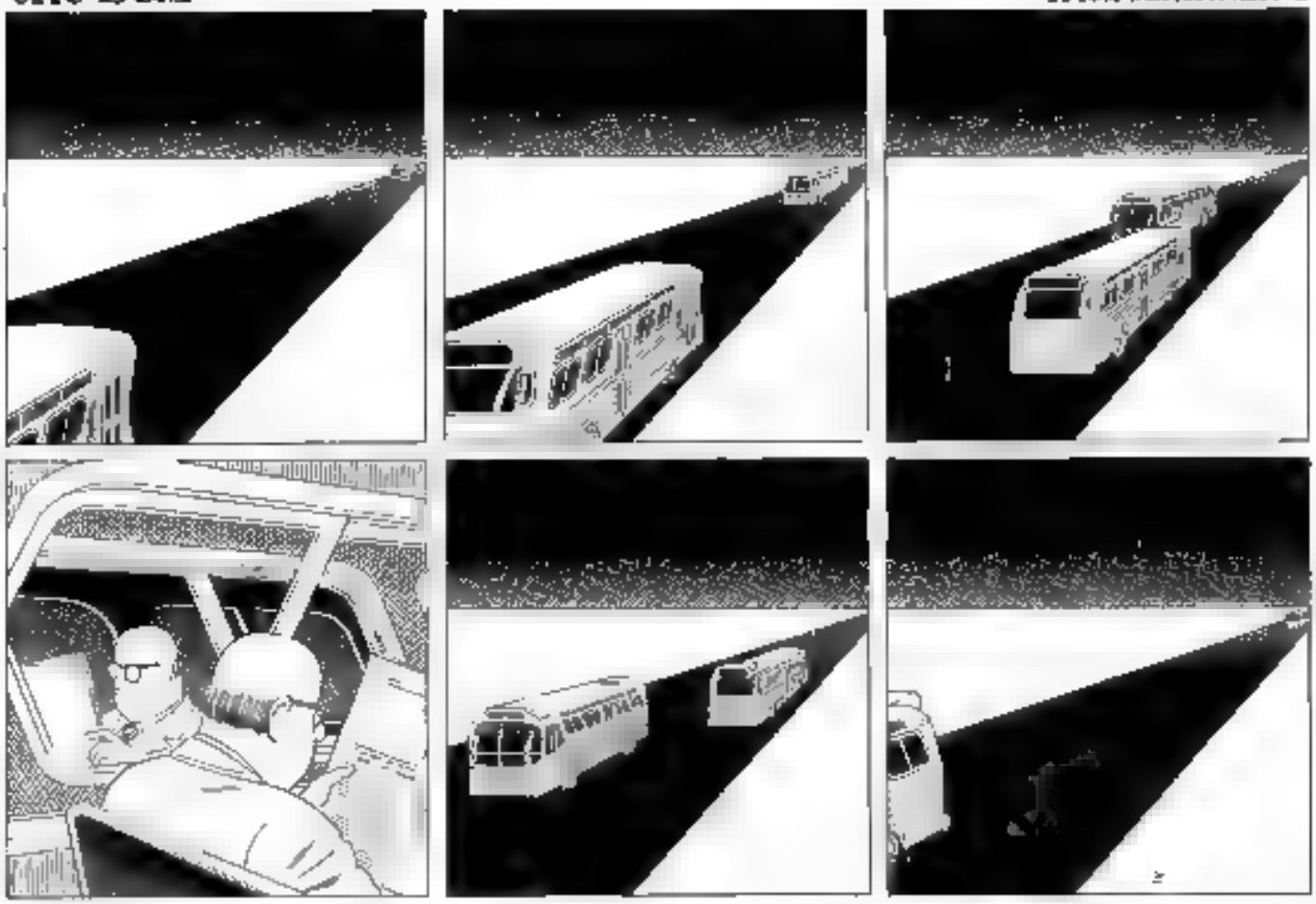
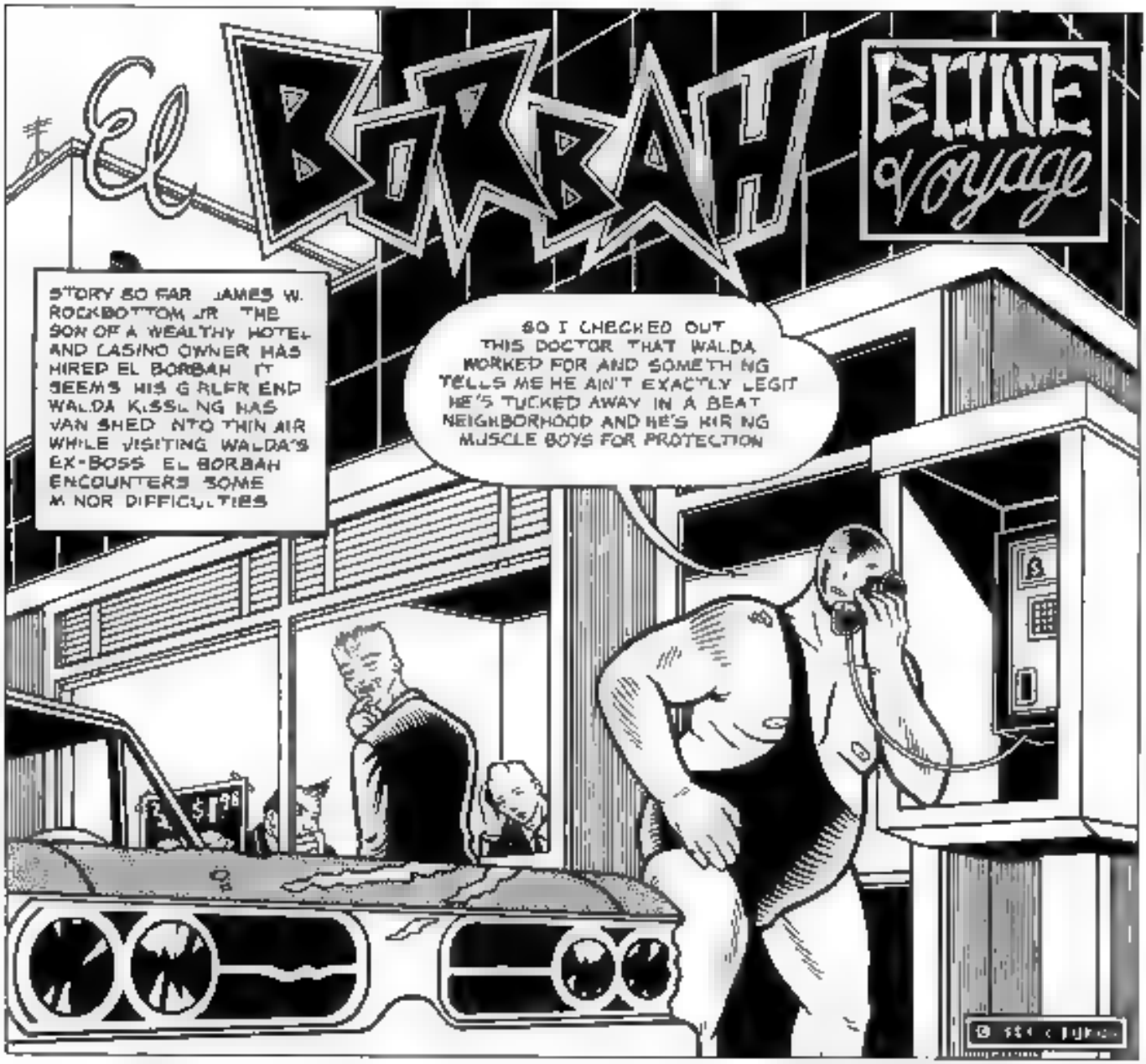


COMING:

Interview with *Eating Raoul* and *Not for Publication* director Paul Bartel!


El BORBAH
BLINE voyage
STORY SO FAR JAMES W. ROCKBOTTOM JR THE SON OF A WEALTHY HOTEL AND CASINO OWNER HAS HIRED EL BORBAH IT SEEMS HIS GIRLFRIEND WALDA KISSING HAS VANISHED INTO THIN AIR WHILE VISITING WALDA'S EX-BOSS EL BORBAH ENCOUNTERS SOME MINOR DIFFICULTIES
SO I CHECKED OUT THIS DOCTOR THAT WALDA WORKED FOR AND SOMETHING TELLS ME HE AIN'T EXACTLY LEGIT HE'S TUCKED AWAY IN A BEAT NEIGHBORHOOD AND HE'S HIRING MUSCLE BOYS FOR PROTECTION
I GUESS YOU NEED IT AROUND HERE I WALKED OUT OF HIS JOINT AND SOME PUNKS WERE TRASHING MY NEW RIG.. I WAS SERIOUSLY BUM-TRIPPED
LOOK I'M NOT INTERESTED IN YOUR CAR YOU'RE BEING PAID TO FIND WALDA NOW FIND WALDA
I'LL FIND WALDA, YOU STUPID LITTLE SHIT

LOUSY LITTLE MAMA'S BOY TELLIN' ME HOW TO DO MY JOB.
SCREEE
THIS LOOKS LIKE THE PLACE.. WHAT A DUMP
HEY SPORT I WANNA TALK TO YOU FOR A MOMENT YOU WORK HERE?
YES SIR I'M THE NIGHT MANAGER AND MAINTENANCE MAN
HERE TAKE A LOOK AT THIS PHOTO.. SEEN HER BEFORE?
YES SIR THAT'S MISS KISSLING FROM ROOM 412 ONLY SHE HASN'T BEEN AROUND LATELY.
YEAH, NOW LISTEN. I WANNA TAKE A LOOK AT HER ROOM YOU OPEN THE DOOR AND I'LL PAY YOU A TEN SPOT IF YOU DON'T I'LL HAVE TO BRAIN YOU.
YES, SIR
IT LOOKS LIKE THE DOOR HAS BEEN FORCED ALREADY, SIR..
412
IT LOOKS LIKE YOU'RE RIGHT

JEEZE SOMEONE'S GONE AND TORE HER ROOM ALL UP MUST HAVE BEEN LOOK NG FOR SOMETH NG
YOU'RE A REAL GEN US NOW KEEP OUT OF MY WAY WH LE I ROOT ARO JND THROUGH THIS GARBAGE
I SURE HOPE MISS KISSL NG ISN T IN ANY K ND OF TROUBLE
THIS CHICK WAS NTO SOME PRETTY FAR OUT SHIT
SHE SEEMED LIKE A VERY NICE GIRL
HARD- CORE DRUGS
ALWAYS VERY FRIENDLY TOWARDS ME
TRIPPED OUT HIPPY POSTERS
SHE HAD A REAL SWEET LITTLE SMILE
AND, UH WEIRD UNDERWEAR
SHE WAS THE K ND OF GIRL WHO
WHAT S THIS? HEY SHUT YOUR YAP
SOMETHING'S BEEN SEWN INTO HER UNDERWEAR
KMMM LOOKS LIKE
RUIIP!
A MATCH BOOK?
WISH BONE

HOLY CREEPIN CHRIST! THIS MATCH BOOK HAS A PRIZE INSIDE A PHOTO NEGATIVE
I'LL BET SOME SERIOUS BUCKS THIS IS WHY THE ROOM WAS TRASHED
SPEAKING OF BUCKS. HERE'S YOUR TEN SPOT AND YOU BETTER KEEP YOUR TRAP SHUT ABOUT THIS.
YES, SIR!
LATER
HEY DOLL FACE I WANNA EIGHT BY TEN BLOW UP OF TH S
WHY CERTAINLY SIR CAN WE NTEREST YOU IN OUR SPECIAL TWO FOR ONE OFFER?
SCREW THAT SHIT! WHEN'S IT GOING TO BE READY?
WE'LL HAVE IT FOR YOU IN JUST SIX HOURS
THAT'S JUST DANDY HAVE A N CE DAY AIRHEAD
WHILE I'M WAITING FOR THAT PHOTO I'D BETTER CHECK OUT THE. UH
C.B.
THE W SH BONE
CB
CLASSY JO. N'Y

HUH THE HEAVY DUTY NIGHT CLUB SCENE
CHECK OUT THIS BOZO WHERE DOES HE GET OFF?
WHEN YOU WISH UPON A BONE JUST MAKE SURE THAT BONE'S YOUR OWN
THAT GOD AWFUL MOANING GIVES ME A POWERFUL THIRST
CAN I GET YOU SOMETHING, SIR?
I AIN'T HERE FOR MY HEALTH.. GIMME FOUR BEERS AND TWO DOUBLE BOURBONS
ARE YOU EXPECTING SOMEONE ELSE?
NO, BUT I'M EXPECTING TO SMASH YOUR FACE IN IF YOU DON'T GET THOSE DRINKS HERE ON THE DOUBLE
THAT'S BETTER NOW TAKE A LOOK AT THIS SEEN HER BEFORE?
UH NO, I DON'T THINK SO.
I'LL BE DAMNED...IT'S RANKO THE DOG-FACED BOY!

LET'S CUT OUT THE NAME CALLING... I'VE GOT SOME INFO ON THAT CHICK YOU'RE LOOKING FOR...
ALRIGHT, SPILL IT.
...JUST TO SHOW THERE'S NO HARD FEELINGS, I BROUGHT OVER A DRINK...THIS IS THE GOOD STUFF.
YEAH? WELL, IF YOU'RE BUYING, I'M DRINKING.
WHAT THE HELL WAS THAT STUFF? TASTES LIKE IT WAS DRAINED OFF A CORPSE!
HA, HA, HA! YOU'RE GOING TO FEEL LIKE A CORPSE IN ABOUT TEN SECONDS!
WAP!
HA, HA, HA!
MY NOSE! YOU BROKE MY GAW DAM NOSE!
I'LL GET YOU FOR THIS!
EEELL GEAAAAD YOOOoo...
CONTINUED

WE WANT YOUR MONEY

A B C D E Photo by Michael Bergstresch

A Berni Wrightson's **Hanover Fists** and his ne'er-do-well accomplice **Captain Sternn**. You've seen them in the magazine, you've seen them in the *Heavy Metal* movie, now see them coming and going. This durable four-color cotton **T-shirt** is a must for summer. **$7.50**.
____ small ____ medium ____ large

B The **original Heavy Metal T-shirt** comes in red and black and is made of cotton-blend. The essential HM product. **$7.50**
____ small ____ medium
____ large ____ red ____ black

C *Heavy Metal*'s pride and joy, our silver, satin-like **jacket**, equipped with a cotton lining, and front pockets, too. Hipper than a Stones '72 tour jacket! **$35.00**.
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D **Heavy Metal's phosphorescent T-shirt**. These all-cotton tees are available in sleeveless or regular style black shirts. Wear it to bed and you won't need a nite-lite to find your way to the bathroom. **$8.00**
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____ large ____ sleeveless
____ regular

E Our latest and greatest product—the **Heavy Metal all-cotton sweatshirt**. Wear it to the gym or to your fave dance spot and watch those calories melt away while maintaining your ultra-chic image. **$15.95**.
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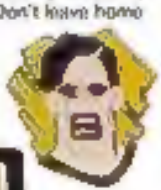
____ /Rannarox pin.



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Philip José Farmer's *The Grand Adventure* previewed!

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